

CRUMB  
Zoolog





6-4  
STRAND PRICE  
\$ 5.00



# CRUMB-ology



# CRUMB-ology:

THE WORKS OF R. CRUMB  
1981-1994

Compiled by CARL RICHTER

Water Row Press

Copyright © 1995 by Carl Richter  
Illustrations Copyright © 1995 R. Crumb

Published by  
Water Row Press  
P.O. Box 438  
Sudbury, MA 01776  
Write for free catalogue

ISBN 0-93495-3244      Trade Edition  
ISBN 0-93495-3414      Limited Edition

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the copyright owner.

Printed in the United States of America  
10 9 8 7 6 5 4 3 2

# CONTENTS

ONE	COMIC, MAGAZINE AND TABLOID WORK .....	1
TWO	BOOKS BY CRUMB .....	25
THREE	FOREIGN TRANSLATIONS .....	35
FOUR	ANTHOLOGIES & OTHER BOOKS WITH CRUMB ART .....	37
FIVE	MISCELLANEOUS: CARDS, POSTERS, ETC .....	43
SIX	VARIOUS WRITTEN MATERIAL .....	59
SEVEN	EXHIBITIONS .....	63
EIGHT	THEATER AND FILM .....	67
NINE	MATERIAL ABOUT CRUMB .....	69



# INTRO / ACKNOWLEDGMENTS

This listing is a follow-up to Donald Fiene's "R. Crumb Checklist" (Cambridge: Boatner Norton Press, 1981), covering 1981 to 1994, with one or two exceptions from 1980. Foreign periodicals are not included because of the difficulty in gathering information, and since most contain reprinted material (Liberation being a rare exception). This book is far from complete, no such listing ever can be.

Most abbreviations are obvious: RC and AKC are Mr. & Mrs. Crumb, re. - reprinted, CJ - The Comics Journal, CQ - CoEvolution Quarterly, WOC - Winds of Change, etc. Titles of the two sketchbook series are abbreviated by date for Zweitausendeins and volume for Fantagraphics.

I would like to thank Jeffrey Weinberg for information, material, and support, Bruce Semans for the loan of some rare material and other info, Jean-Pierre Lenfant for photostats and details on various European publications, and the following for additional help: Charles Boucher, Diane Calum, Don Donahue, B.N. Duncan, Cisco Harland, Mike Johnson, Katya Kashkooli, Bob Lewis, Noel Manners, Dorrick Minnis, Noel Peattie, Bobbi Ricca, George Sanders, Diane Simons, and Terry Zwigoff, Susanne and Alison for being patient, and Crumb himself for all the great drawings.

*Carl Richter*



# PART ONE

## COMIC, MAGAZINE AND TABLOID WORK

1. **AARGH** (Artists Against Rampant Government Homophobia) Oct. 1988, 72pp., \$4.00. Benefit comic pub. by Mad Love Ltd., Northampton, U.K.  
55: "Are the Mean Men Marching Yet?" from *Sk* 78-83: 313 & 244.
2. **American Heritage** Vol. 42 No. 5 (Sep. 1991).  
Cover: small drawing of Flakey Foont watering flowers re. from *Hup* 1: 12
3. **American Splendor** No. 7 (1982), 60pp., \$2.50. Pub. by Harvey Pekar, Cleveland, Oh.  
2: "A Compliment."  
3-4: "Miracle Rabbis—a Doctor Gesundheit Story."  
5-6: "The Maggies (Oral History)."
4. **American Splendor** No. 8 (1983), 60pp., \$2.75.  
2: "The Last Supper."  
3-5: "Pickled Okra (Okry)."  
31-34: "American Splendor Assualts the Media."
5. **American Splendor** No. 9 (1984), 60pp., \$2.75.  
56-58: "Hypothetical Quandary."
6. **American Splendor** No. 12 (1987), 60pp., \$3.00.  
3-4: "Pa-ayper Reggs."—appeared previously in *The Village Voice* (see #106).
7. **Anything Goes** No. 5 (Oct. 1987), 32pp., \$2.00. Pub. by The Comics Journal / Fantagraphics Books, Agoura, Ca.  
Inside front cover: brief bio of Crumb with one panel from below.  
8-11: "The Goose and the Gander were Talking One Night" re. from *CoEvolution Quarterly* No. 16: 100-103. (Colored by Tom Luth).
8. **Argonaut** (New Series) No. One (Spring 1993). Pub. by the Argonaut Press, San Francisco. A political/literary journal edited and published by Warren Hinckle.  
176-177: "Oil 'n' Blood"—the masthead drawing from *War News* is reprinted here and throughout a 30 page retrospective of the short-lived newspaper.  
285-286, 291: "The Grotesques of Robert Williams" — re. from #397 with a new title.  
4-7: drawing of a dog with a pen in its teeth re. from the *Wild Dog* poster (see #239).

9. **Art? Alternatives** Vol.1 No.2 (Oct. 1992). Pub. by OB Enterprises, New York.  
Cover: inset drawing of Mr. Snoid — “Hup! New Stuff by Crumb.”  
41–46: “In Search of Crumb” — article by Michelle Delio with the following: 41: panel from “R. Makes no Apologies!” (Hup #4). 42–43: “The R.Crumb Dartboard” (color) from Hup #4.  
44–45: title and five drawings from the Vues de Sauve portfolio.  
46: drawing of a guy assaulted by loud music.  
47: “When I was young I was quite romantic...” three panels (part of the drawing is re. from #271: 7). 48: “A moment of truth with Aline, April 1991” (from #271: 24).  
49–50: “I’m spending my life exchanging pleasantries...” 14 panel strip dated May ’92.  
51: “It’s ridiculous...nevermind...”  
52: “Woke up in the middle of the night...” (from Sk 87–91: 304).  
53: sketchbook drawings of self and Aline.  
54: “Dear God give me strength” — six panels of Crumb in a desert.  
55: “Hey, I’m dying up here!” (Sk 87–91: 260).

10. **Atom Mind** Vol.3 No.10 (Winter 1993). Pub. by Mother Road Publications, Albuquerque, N.M. A literary magazine.  
Cover: “The Poor are mostly Children.” Guy in a turban surrounded by kids (from Sk 87–91: 305). Note this character who first appeared at #88, is named Roman Dodo at #271: 23 and Roamin’ Dodo at Sk 87–91: 236 & 265.  
11: “The unbearable Tedium of Everyday Reality...” 12 panel strip of self sitting in a cafe’.  
24: “Dear God give me strength” (from 9: 54).

11. **Best Buy Comics** — 1988 edition, 36pp., \$2.50. Pub. by Last Gasp, San Francisco. Contents the same as the first printing except for a new cover.  
Cover: woman’s foot in a high-heeled shoe stepping on a copy of “Brand X Comics.” On the left side: small drawings of featured characters R.Crumb, Aline, Kansas City Frank, Patricia Pig and Goose.

12. **The Best of High Times** Vol.4: Comix (no date). Pub. by Trans-High Corp., New York.  
92–97: “Me and Big Joe” by Michael Bloomfield, title and illustrations by Crumb. Re. from High Times No. 64: 46–50, 77–78. Also a brief bio and photo of Crumb on p.91.

13. **Big Butt** Vol.1 No.2 (Fall 1990). Pub. by Heat Wave Productions, New York.  
54–55: “Big Ass Topics” re. from Arcade #1: 22–23.

**Big Mouth (You and Your...)** see #411.

14. **Bikini Battle 3D** (1991), 24pp., \$3.95. Pub. by The 3-D Zone, Los Angeles. 3-D separation by Ray Zone, cover coloring by Kim Deitch.  
Cover: drawing of one woman stuffing another head first into a garbage can (dated 1990).  
12–13 (center spread): same as cover, but in 3-D.  
Back cover: drawing of a woman saying “Yeah, thanks, jerk!” (dated Feb. 1985).

15. **Bonus** No.1 (June 1992), 24pp., free humor tabloid pub. by Bonus, Chicago, Ill.  
Cover: Mr. Natural and a woman standing on a beach. She says “What should I do with my life, Mr. Natural?” He responds “Don’t ask, and you won’t have to be told!” Across the top — “Get your ego out of there!...and KEEP it out!!” Apparently a sketchbook drawing, the same image was issued as a print in France.  
12–13: “The Robert Crumb Interview — Part One” by Carole Sobocinski, with a self portrait (from Sk 83–87: 236) and a drawing of a guy clutching his ears at a concert — “How can they stand it?”

16. **Bonus** No.2 (July 1992), 24pp., free.  
 8: drawing of an alien pointing at editor Carole Sobocinski — “Carole, you must STOP with the caffeine and nicotine!” “Aw get real! You never lived in Detroit!,” with a brief note that Part 2 of the Crumb has been postponed til the next issue. Note: there were only two issues of Bonus. It re-appeared as Chicago Cartoon in Spring 1993 with a new staff and format, and no Crumb interview.

17. **The Charlotte Subterranean** Vol.2 No.3 (July 21, 1988). Free tabloid pub. by Willi Schulz, Charlotte, N.C.  
 Cover: portrait of Jack Kerouac re. from the Meet the Beats Portfolio (see #300).

18. **The City** Vol.2 No.7 (Aug. 1991). Pub. by All Of Us In De, Inc., San Francisco. This is a special issue celebrating the 25th anniversary of The Oracle.  
 24: “The Secret Notebooks of R.Crumb #1: Woke up in the middle of the night” — drawing of self in bed with a list of worries (from Sk 87–91: 304).  
 32: “The Secret Notebooks...#2” — a goofy-looking guy parades down the street (Sk 87–91: 315).  
 42–3: “The Secret Notebooks...#3 — Questions, questions” 4 panel strip (Sk 87–91: 308).  
 70–1: “The Secret Notebooks...#4 — Desolation of America” 4 panels (Sk 87–91: 292).

19. **City Limits Gazette** No.4 (Summer 1982), 8pp., 50¢. Pub. by Bruce Chrislip, Seattle, Wa.  
 8: collage of popular cultural images from the past drawn for the Nostalgic Books Co. (see #170: 75).

20. **City Limits Gazette** No.8 (Summer 1983).  
 4: panel from American Splendor No.4: 13.

21. **CoEvolution Quarterly** No.29 (Spring 1981). Pub. by The Point Foundation, Sausalito, Ca.  
 50–3: “From R.Crumb’s Sketchbook” (all from Sk 78–83): 50: three drawings — “That’s Show Biz...,” “Howdy everybody,” and drawing of Aline on a cot (Sk pp.133, 116, 109). 51: “Aline — Jan. 2, '81” (Sk p.222).  
 52: “Shattered nerves” (Sk p.193).  
 53: “Too much ego” (Sk p.205).  
 144: two small drawings — businessmen joking about China’s problems and a woman holding a globe labeled “capitalism” (both from Sk p.93).

22. **CoEvolution Quarterly** No.30 (Summer 1981).  
 Inside front cover: “From R.Crumb’s Sketchbook—1981”— full page drawing of outdoor debris from Sk 78–83: 92.  
 1: full page drawing of a fantastic landscape and cat from Sk 78–83: 115.

23. **CoEvolution Quarterly** No.31 (Fall 1981).  
 2: “the best laid plans of mice and men” re. from #111: 35. 59: “Nukuler Holocaust Kicks” re. from #111: 34–5.  
 138: “Sharon and Karen in ‘Karen Meets Boz’” from #111: 16.

24. **CoEvolution Quarterly** No.32 (Winter 1981).  
 140: “All Hail to the Little Princess Sophia!!” — drawing of Robert and Aline holding infant daughter surrounded by jealous cats.

25. **CoEvolution Quarterly** No.34 (Summer 1982).  
 52–53: “Down Home Crumb” — several reprints from Winds of Change with a letter from Crumb discussing his work on the paper. Page 52 reprints the cover of Vol.2 No.1 (July 1980) and the title drawings

from 2/4 (Oct.'80) and 2/7 (Feb.'81), p.53: covers of 3/1 (Sep.'81) and 2/9 (Apr.'81) and "Everyday Funnies" from 2/7, p.20.

26. **CoEvolution Quarterly** No.35 (Fall 1982).

72-75: title and illustrations for "Texas Crude" by Ken Weaver, a collection of Texan slang. A preview of the book published in 1984 (see #235).

72: title

73: two drawings — "I don't know what he sees in her..." and "Aw, this is just one of those ol' dollar-three-eighty CB raddidios" (re. in the book on pp.131 & 111).

74: "Tracer booger" (book p.134).

75: "Kittycumbotty..." (book p.52).

126-9: "Trash" re. from #114: 16-9.

27. **CoEvolution Quarterly** No.37 (Spring 1983).

91-95: "More Texas Crude" — continued from C.Q. #35.

91: title and "I'll tell you something, son..." (book p.127).

92: "Yeah, I know he's a sawed-off little ol' pissant..." (book p.121).

93: "Ass like a black widdow spider's (p.17).

94: "It's gettin' drunk outside" (p.60).

95: "I was so mad at my wife..." (p.79).

150: drawing of a woman in overalls pulling a globe labeled "World Wagon" uphill, with Crumb riding on top poking her with a pitchfork. This drawing and a brief note is Crumb's response to a letter printed here complaining about the negativity in "Trash" from C.Q. #35. Both also appear in Sk 78-83: 352-3.

Note: this issue of C.Q. was available in two versions: LITE and BOLD. The LITE (less offensive) copies deleted pp.88-95.

28. **CoEvolution Quarterly** No.38 (Summer 1983).

76: title and drawing of an angry woman with a cow for the article "Reflections by a Farming Woman" by Susan Sweitzer Oberst on pp.76-78.

29. **CoEvolution Quarterly** No. 42 (Summer 1984).

24-26: title and three drawings for "Meetings with remarkable Cat Ladies by Diane Callum, who at the time was an editor of Winds of Change. P.24: "Gerty," pp.24-25: "Mamie," and p.26: "Thelma."

30. **Comic Book Confidential** (1989), 20pp., free. Pub. by Sphinx Productions, Toronto, distributed by Last Gasp. A promotional comic book for Ron Mann's film (see #437).

4: "Orgasm on Ice" re. from Snatch #2: 17.

6: drawing by Paul Mavrides of a deranged character from Sk 74-78: 78 (see #513) and a panel re. from Zap No.1: 16.

13: three panels from American Splendor #2: 3.

31. **Comics Buyer's Guide** No.899 (Feb.8, 1991). Pub. by Krause Publications, Iola, Wi.

78: previously unpublished drawing of a naked guy with his head twisted around saying "Oh man what a day..." (dated Aug.'89) in an ad selling the original artwork.

32. **Comics Buyer's Guide** No.936 (Oct.25, 1991).

45: two previously unpublished drawings in an ad for the artwork — a portrait of Dana and a sketch of an old car dated 1966.

33. **The Comics Journal** No.97 (April 1985). Pub. by Fantagraphics Books, Thousand Oaks, Ca.  
Cover: Harvey Pekar and Crumb standing on a snow covered railroad platform observing an old woman at a ticket window. This is a special Harvey Pekar issue with interview, index, and analysis of his work (see #475 & 489). Panels with Crumb art from various issues of American Splendor are reprinted on pp.3, 41-43, 46, 47, 50, 57, 59, 64-67, 72, 73, 76-78.

34. **The Comics Journal** No.103 (Nov. 1985).  
49: an ad for C.J. #106 with a Crumb/Hernandez Brothers  
Cover drawing — a self portrait of Crumb holding copies of Zap and Weirdo surrounded by admiring characters from the Love and Rockets comics. The cover article/interview was to have been about the work of Crumb, the Hernandez Brothers and Harvey Pekar, but was changed to a Crumb and Peter Bagge interview which required a change in covers. Note: the Crumb drawing is reprinted at # 519 & 538. This issue also has an essay by Mike Barrier on pp.93-99 with various Crumb reprints (see # 453).

35. **The Comics Journal** No.106 (Mar. 1986).  
Cover: jam with Peter Bagge — Young Crumb and Bagge in an attic surrounded by comics and magazines. This issue features a Crumb/Bagge interview by Michael Macrone on pp.50-71, 95 with several reprints (see #512).

36. **The Comics Journal** No.113 (Dec. 1986).  
Cover: self portraits by Crumb and Gil Kane for a panel discussion transcribed from the Dallas Comic Con in 1986: "The Shape of Art" on pp.58-65 (see # 490).  
3: drawing of self with sketchbook re. from Sk 74-78: 253.  
59: drawings from Sk 78-83: 103.  
64: panel re. from Help No.22: 33.

37. **The Comics Journal** No.116 (July 1987).  
106-109: "Sketchbook: R. Crumb." Material from Sk 83-87.  
106: "a nice quiet evening at home alone..." (sk p.327) 107-108: five portraits of women from a 19th Century asylum (sk pp.328-332).  
109: "My mind is shot..." and a portrait of Gary Groth (sk pp.333 & 354).

38. **The Comics Journal** No.121 (April 1988).  
Cover: Crumb in his studio rambling on while his interviewer dozes. Across the top — "R. Crumb bares all in the definitive Journal interview by Gary Groth."  
1: self portrait from Sk 74-78: 55.  
45-47: "Funnybook Roulette" column by R.Fiore with panels from Arcade #2, Weirdo #13, 18, 5 & 14.  
49-120: "The Straight Dope from R.Crumb" — a lengthy interview (see #491) with many reprints and some previously unpublished work:  
48: full page drawing of self in a mirror from 1965 (see Sk Vol.1: 153 & #206).  
49: small self portrait from Sk 74-78: 31.  
50: "the Crumb Family, 1958" from Sk 78-83: 151.  
51: "Bob pretending to beat up Anita..." from Sk 78-83: 166.  
52: panels from Lemme Outa Here: 8 and Zap 1: 4.  
53: "misfit Bobby Crumb" from Sk78-83: 93.  
54: drawing of Max Crumb from Sk 74-78: 72.  
55: "Chuck and Bob" from Sk 67-74: 231.  
56: first page of "Footsy" from Weirdo 20: 11.

58: cover of *Weirdo* 11.

59: two "Roberta Smith—Office Girl" strips from the AGC Late News Bulletin (1963–64).

60: Crumb and Dana wedding portrait dated Oct. 10, 1964 from *Sk* Vol.1: 110.

61: panel from *Help* #22: 33 and "The City" — drawing of a Times Square-like scene from 1965.

62: small drawing of skyscrapers from *Sk* 67–74: 88.

63: "Angelfood McSpade" re. from *Playboy* July 1970: 198.

64: "Hef's Pad" from *Bijou* 6: 24.

67: drawing of a house from *Sk* 67–74: 103.

68: San Francisco Victorian homes from *Sk* 66–67: 174.

69: greeting card — "You're really going to get a BIG SURPRISE on your BIRTHDAY..."

70: "Stoned Agin" from *Hytone*: 27 and Atlantic City view from *Sk* Vol.1: 70–1.

71: pages from *Zap* 1: 1 and *Cavalier* Oct. 1967: 63.

72: "Mr. Natural the Zen Master" from *Yarrowstalks* 1: 14.

73: covers of *Zap* 1 & 2 and panel from *EVO* 3/6 (1/12/68): 6.

74: panels from *People's Comics*: 7 and *Fritz the Cat* sketches from Bakshi Studios.

75: panels from *People's Comics*: 18, 27.

76: panels from *Zap* 1: 19 and drawing of Crumb on a girl's back from *Sk* 74–78: 57.

77: panels from *Zap* 2: 10 and *Zap* 1: 8.

78–9: panels from *Zap* 1: 22.

80–1: panels from a story in *Sk* 74–78: 209–210.

84: cover of *Arcade* 6 and panel from *Zap* 0: 6.

85: cover of *Weirdo* 1 and "Onward with R. Crumb and His Cheap Suit Serenaders" re. from a 1974 flyer.

86: "R. Crumb and His DeLuxe String Orchestra" re. from *R. Crumb Checklist*: 89.

87: panels from *Yarrowstalks* 3: 33.

88: panel from *Weirdo* 4: 40.

89: "Whiteman" page from *Zap* 1: 3.

90: panels from *Black and White Comics*: 27 and *Hytone*: 3.

91: "Head Comix" from *Yarrowstalks* 3: 2.

92: street scene from *Sk* 78–83: 93 and cover of *Winds of Change* Vol.II No.1 (July 1980).

93: two guys laughing from *Sk* 78–83: 93 and "Let's make the switch to Socialism" from *Sk* 74–78: 118.

94: "criticizing the system..." from *Sk* 74–78: 286.

95: "Get to work, bub" from *Sk* 67–74: 103 and panel from *Zap* 0: 16.

98: "a dirty rotten Capitalist" from *Sk* 74–78: 72.

99: panels from *Weirdo* 14: 13–4.

100: page from "Trash..." in *Weirdo* 6: 19.

101: little guy with a Frazetta character from *Sk* 78–83: 366.

102: "Media control nerve center" from *Sk* 67–74: 88.

103: Furry Lewis card from the *Heroes of the Blues* set.

104: "the perfect female body" from *Sk* 74–78: 116.

105: "Improve Your Drawing Ability" from *Sk* 74–78: 81 and panel from *Black and White Comics*: 17.

106: "Do You Hate Everything?" ad for *Weirdo* re. from #48: 31.

108: "Can the Earth be saved?" from *Sk* 74–78: 37.

109: "Sophie destroys daddy's sandcastle" from *Sk* 78–83: 340.

110: portrait of Charles Bukowski from *Sk* 74–78: 114.

111: "Aline drawing a picture..." from *Sk* 74–78: 101.

112: drawing of a wood-burning stove from *Sk* 78–83: 46.

113: panel from *Weirdo* 18: 7 and cover of *Weirdo* 14.

114: drawing of Aline sleeping from *Sk* 74–78: 91 and a woman and field worker from *Sk* 74–78: 31.

117: drawing of infant Sophie crying from *Sk* 78–83: 259 and first page of "Psychopathia Sexualis" from *Weirdo* 13: 27.

118: cover of Hup 1 and "My LSD coloring book" from Sk 66–67: 118.  
119: first page of "Uncle Bob's Mid-Life Crisis" from Weirdo 7: 8.  
121–3: Crumb Chronology — dateline with the following:  
121: self portrait from Sk 78–83: 76.  
123: panels from Mr. Natural 2: 5 and Arcade 2: 9.  
138: panel from Big Ass 1: 9.

39. **The Comics Journal** No. 143 (April 1991). Special issue on sex in comics.  
Cover: guy pulling down a woman's skirt re. from the cover of Gothic Blimp Works #2.  
1: "Nastiest mouth of all time from Id 1: 9.  
5: cover of Id #1.  
24: news item about the Misfit Lit exhibit in Seattle with photos of Crumb.  
71–5: "All I Needed to Know I Learned in the Comics (How R.Crumb Taught me the Facts of Life)" by Maggie Bloodstone, with reprints from Home Grown, People's Comics, Motor City 2, and Big Ass 2.  
77–92: "A Couple of White Guys Sitting Around Talking" — Gary Groth interviews Crumb with reprints from Sk 74–78: 169, Snatch 1 & 3, Zap 4, Big Ass 1, Despair, Leather Nun, People's Comics, Jiz, Best Comics of the Decade Vol.2, Weirdo 13 & 22, Motor City 2, Hup 3, Eat It, cover of Complete Crumb Vol. 6, Dirty Laundry 1, Sk 83–87: 377, and Id 2.

40. **The Comics Journal** No. 158 (April 1993).  
Cover, top right: small self portrait lamenting "Dear God, why won't they listen to me!?!"  
1: drawing of self waving re. from #254.  
67–76: "Robert Crumb — Questions and Answers at the 1992 Dallas Fantasy Fair" with the following drawings:  
67: Crumb in bed re. from #271: 35.  
68: drawing of two characters from Sk 87–91: 24.  
69: guy in shorts with background city-scape — "Corporations are making the world over for us...."  
71: Roman Dodo with friend sitting in a room from Sk 87–91: 311.  
72: Crumb having breakfast and reading the tributes to him in Blab! 3 (see #454).  
73: two characters — "Wake up, you sleepy heads!"  
75: Crumb blasted by loud music at a café from Sk 87–91: 312.  
76: shadowy figure in an alley re. from #271: 15.

41. **Cultural Correspondence** No. 12–14 (Summer 1981). Pub. by Paul Buhle, Providence, R.I.  
41: letter from Crumb (see #401).  
42–44: "R.Crumb's 70's" — drawings from Sk 74–78.  
42: drawings from Sk pp. 141, 149, 263.  
43: Sk p.47.  
44: drawings from Sk pp. 181, 257, 118.

42. **Different Beat Comics** No. 1 (March 1994), \$3.50, 36pp. Pub. by Fantagraphics Books.  
14–15: "Scratchy Screwballs" re. from Sk 78–83: 348–349.

43. **Dinner With Crumb** (Slice O'Life Comics Presents...) 1986, 32pp. mini comic self-published by Dave Tosh about meeting Crumb in 1984 (see #534). This story is re. from an earlier comic "Nowhere to Flip But Out."  
29: drawing of a deranged character thinking "Whew... they almost had me convinced that I wasn't crazy!  
Ha, ha, ha." Also appears in Weirdo 15: 24.

43a **Esquire** Vol. 122 No. 1 (July 1994).  
90–97: “Metamorphosis” re. from #225: 39–55. At the bottom of p.90 is an excerpt from p.165 of the book.

44. **Food Comix** No. 1 (Oct. 1980), 36pp. \$1.25. Pub. by Educomics, San Francisco.  
16: “MrAppropriate Does his Homework” re. from Winds of Change Vol.2 No.1 (Jan. 1980).

45. **Games** Vol.8 No.5 (No. 51) May 1984. Pub. by Playboy Enterprises, New York.  
20–21: “A Short History of America” (in color) re. from CoEvolution Quarterly #23: 21–24. The eleven panels are re-arranged to create a sequence puzzle. Note: the fifth panel of the original twelve does not appear here.

46. **Heavy Metal** June 1982. Pub. by H.M. Communications, New York.  
48–49: “A History of America” (in color) re. from C.Q. #23: 21–24.

47. **High Performance** Vol.6 No.1 (No. 21) 1983. Pub. by Astro Artz, Los Angeles, Ca.  
37–41: “Standing Behind Old Jewish Ladies in Supermarket Lines” re. from American Splendor 3: 3–7.

48. **High Times** No. 94 (June 1983). Pub. by Trans High Corp., New York.  
Cover: “Twas Ever Thus” re. from Changes 3: 47.  
31: ad for Weirdo — “Do you hate everything? then Weirdo is the magazine just for you.” Drawing of an angry little man in front of a brick wall.  
52–56: “I Remember the Sixties — R.Crumb Looks Back” re. from Weirdo 4: 38–42.

49. **High Times** No. 125 (Jan. 1986).  
Two illustrations for an article by Jay Feldman “Quest for Firewood” on pp.40–43.  
40: drawing of two long haired guys in a forest relaxing with chopped wood and tools nearby.  
42: a woman loading logs into a wagon on a rainy day.  
Part of the first drawing also appears on cover and p.4.

50. **Hup** No. 1 (1987), 36pp., \$2.50. Pub. by Last Gasp, S.F.  
Cover: Stan Shooter with a sexy woman: “Hey Fanboy, Grow Up!!...”  
2: “An Important Message from ‘Mr.Hup’ Himself...Stan Shnooter!”  
3–11: “The Ruff Tuff Cream-Puffs Take Charge!”  
12–16: “Uh Oh! He’s Back! Who’s Back? You’ll Find Out!” with Mr. Natural and Flakey Foont.  
17–28: “My Troubles with Women — Part 2.”  
29–35: “Here he Comes Again!” — with Mr. Natural, Flakey and Devil Girl.  
36: “Don’t Worry About It!.”

51. **Hup** No. 2 (July 1987), 36pp., \$2.50.  
Cover: Shaa the Power-Fem beating up Wall Street terrorists.  
2: “...and here’s our marketing consultant and international comics expert — what a guy! Stan Shnooter to talk about this issue of Hup.”  
3–11: “The Mighty Power Fems Versus the Horrible Homunculi.”  
12–23: “If I Were King.”  
24–36: “The Meeting” with Mr. Natural, Flakey and Devil Girl.

52. **Hup** No. 3 (Nov. 1989), 36pp., \$2.50.  
Cover: woman in a traditional European dress pushing a drooling Crumb in a baby carriage. A silkscreen print of the cover was published in 1990 (see #339).

2: "Let's give a warm welcome to Hup's firm guiding hand, street-smart but hip-to-the art comics expert—Stan-the-Man Shnooter!."

3-10: "The Story O' My Life!."

11-19: "Nausea (A Klassic Komic)."

20-25: "Point the Finger" with Crumb and Donald Trump.

26: "Hup! We Get Letters!!" — letter page includes one from Don Fiene.

27-36: "Mr. Natural — 'He's a Natural Man!'" with Foont and Devil Girl.

53. **Hup** No. 4 (1992), 36pp., \$2.95.  
 Cover: three men dancing in the street, with subtitle "The Comic for Modern Guys!."  
 2-3: "R. Makes no Apologies! No Siree Bob!" with self and Stan Shnooter.  
 4: "Mr. Natural — On the Banks of that Silvery Stream" with Flakey Foont. Note: a rough version of this strip appears in Sk 87-91: 367.  
 5-9: "Can You Stand Alone and Face Up to the Universe?."  
 10: "Mr. Natural" with M.N. and Flakey Foont.  
 11-14: "R.Crumb 'the Old Outsider' Goes to the...Academy Awards" re. from #82: 88-89, 91-92.  
 15-17: "Mr. Natural — Distractions Distractions!." A rough version appears at #271: 51-5.  
 18-21: "You Can't Have Them All — Magnificent Specimens I Have Seen (My Troubles With Women Part 37)."  
 22: "Dear R." — letters page with two small drawings of self reading mail.  
 23-35: "Mr. Natural & Flakey Foont in 'A Bitchin' Bod'... and Featuring (sort of) 'Devil Girl'."  
 36 (back cover): "The R.Crumb Dartboard" — drawing of drooling self as a target.

54. **Id** (Rip the Lid Off the...) No. 1 (1990), 36pp., \$2.50. Pub. by Eros Comix/Fantagraphics Books, Seattle, Wa. All sketchbook material, some previously unpublished. Note: additional comments by Crumb appear on pages marked \*. Cover: a drooling demon on a submerged woman.  
 \*2: "Girls Girls Girls" — rear view of woman from Sk 87-91: 74 and the Id character from the cover. Note: he appears in all three issues of Id, but is only given a name in Sk 87-91: 99 ("Li'l Incubus").  
 3-6: "Suzie Q" from Sk 83-87: 284-287.  
 7: "Boobs" from Sk 67-74: 362.  
 8: "Bob Crumb's Funny Funnies—May 1969" from Sk 67-74: 139.  
 \*9-10: "The Susan O'Neill Syndrome..." from Sk 87-91: 117-118.  
 11: "Make that extra effort..." from Sk 78-83: 128.  
 \*12-13: "Girls in my class at Milford High School..." from Sk 87-91: 88-89.  
 14: "The New Girl" from Sk 87-91: 80.  
 15: "Her name was Theresa..."  
 \*16: "woman and her dog on a street in Paris" from Sk 83-87: 230.  
 17: "Bernadette the ex-plumber" from Sk 83-87: 203.  
 \*18-19: "If I were a king..." (Sk 83-87: 280-281) re. from #97: 12.  
 \*20: Crumb as king with a giggling girl from Sk 83-87: 295.  
 21: "Irving Klaw 'Pin-up King'..." from Sk 83-87: 75.  
 22: "Diosa, Tornado of Terpsichore" from Sk 83-87: 76.  
 23: "Betty Howard" from Sk 83-87: 77.  
 24: two drawings of a creature in a chair from Sk 87-91: 74.  
 25: "My Troubles with Women — Part 65" from Sk 83-87: 183 (as "Part Two") and re. from #129: 29 (as "Part 62").  
 26: "drawing of Picasso with a model from Sk 87-91: 67.  
 27: "Put Yourself on the Line!" from Sk 87-91: 66.  
 28: "Susan O'Neill & Jane Dimuro somewhere in Europe..." from Sk 83-87: 92.

29: "Erna Burger circa 1981" from Sk 83–87: 96.

\*30: portrait of Terry Boyce from Sk 83–87: 81.

31: Crumb and a woman on a mountain top from Sk 87–91: 61.

\*32–34: Naomi running across a field and falling from Sk 87–91: 63–65.

\*35: artist Leslie Sternbergh at the side of a curb after being hit by a car from Sk 87–91: 124.

36 (back cover): "Yeah yeah yeah" (Sk 83–87: 273) re. from #129: 28.

55. **Id** (Oh No! Keep it in the Pants!! It's the...) No. 2 (Jan. 1991, 36pp., \$2.50).  
Cover: the Id character removes the top of some guy's head.

2: "There's a wonderful fling to be flung!!" from Sk 83–87: 272.

3: "The Pressure's On..." from Sk 83–87: 271.

4: "Always Clowning Around" from Sk 74–78: 93.

5: "...but oh that towering feeling" from Sk 74–78: 169.

6: "Imaginary girl against the wall" from Sk 74–78: 58.

7: "This woman is beautiful" from Sk 78–83: 182.

8: "Dawling, whattayou..." from Sk 78–83: 195.

9: "The Devil Made Me Draw it" from Sk 74–78: 22.

10: "Sexist sketch for the week"— drawing of self as a bee with a flower-woman (dated '85).

11: "R.Crumb's Moments of Glory — Detroit 1966..." drawing of self with a friend and first wife Dana from Sk 87–91: 120.

12: two drawings of women and self from Sk 87–91: 160.

\*13: magazine cover parody "Shelf Jan. '89" (Sk 87–91: 104).

14: "The Dreamer" from Sk 78–83: 194.

15: "...typical boring booshwah soap opera!" from Sk 78–83: 342.

16: "Catholic School Girls" from Sk 78–83: 101.

17: "Bob pretending to beat up Anita..." from Sk 78–83: 166.

18: "Aline Jan. 2nd, '81" from Sk 78–83: 222.

19: "The thrill of seeing her lose it" from Sk 78–83: 232.

20: "...All the pretty little horses..." from Sk 78–83: 312 and a drawing of a guy sitting in a car daydreaming.

21: "Devil Girl in the throes of passion..." (Sk 87–91: 161).

22: "Devil Girl in a state of demonic possession..." from Sk 83–87: 297.

23: "Another one of Devil Girl's fantastic contortions..." from Sk 83–87: 298.

24: drawing of a little guy pulling a woman on a hobby-horse from Sk 78–83: 43.

25: "Body Language" — three women in a dance class.

26: "Don't try to be witty... or clever..." — guy clutching a woman's leg.

27: woman with an anxious character from Sk 87–91: 93.

28: "Now it can be told..." from Sk 87–91: 98.

29: "My personal struggle against the vulture demonesses goes on!" from Sk 87–91: 46.

30: "Eggs is lulled into a state of complacency by the vulture demonesses..." from Sk 78–83: 198.

31: Eggs Ackley tying up a vulture demoness (Sk 78–83: 278).

32: "Helping the Amazon put her pajamas on" — five Snoids dressing a woman.

33: "The Ducks" from SK 83–87: 253.

34: "I can't take another minute of this..." (Sk 83–87: 242).

35: ad for Crumb material.

36 (back cover): "...cessation of desire..." (Sk 74–78: 143).

56. **Id** (It's the Bad Boy's Comic!) No. 3 (1991), 36pp., \$2.50.  
Cover: Super-Ego character chases the Id away from a tied-up woman.  
2: two drawings of Id and Super-Ego from Sk 87-91: 309.  
3: Id standing on a woman's head from Sk 87-91: 205. At bottom — a warning "to any woman reading this magazine" from R. "Icky Weasel" Crumb.  
4: "Things that really happened!" from Sk 87-91: 319.  
5: drawing of self on Devil Girl's lap dated Sept '90 from Sk 87-91: 284.  
6-7: two drawings of self with Devil Girl from Sk 87-91: 318 & 320.  
8: "Nancy" (May '90) from Sk 87-91: 207.  
9: "Mary" dated Aug. 31, 1986 from Sk 83-87: 289.  
10: "Bo Bo Bolinski relaxing on a Saturday afternoon" (1985)  
11: "Great Moments" — drawing of a grinning woman from Sk 87-91: 286.  
\*12: "Why can't I get with the program?" from Sk 87-91: 224.  
13-33: "R.Crumb's Grotesque Burlesque presents Championship Wrestling" — two little guys take on a vulture demoness from Sk 87-91: 323-337, 341-348, 350-366. Bottom of p.33 is from Sk 87-91: 261.  
34: "Mr.Defective" dated Sept. 12, '88 from Sk 87-91: 62.  
35: (top) "What's his problem?" — a strange looking character with an attractive woman, (bottom) — girl on skates from Sk 87-91: 125.  
36 (back cover): guy with a vulture demoness.

57. **I Like Comics** No. 1 (Aug. 1993). Pub. by Makeshift Media Enterprises, Seattle, Wa., \$5.00, 124pp.  
Edited by Peter Bagge and Helena G. Harvilicz.  
65: "The First Girl I Ever Kissed" — drawing of a girl named Gail with a reminiscence by Crumb on a postcard dated July 1993.

58. **Kar-tunz** No. 8 (April 1981). Pub. by students of Harvey Kurtzman's cartooning course at The School of Visual Arts in New York.  
3: drawing of Crumb riding a sled with wheels "Coasting from coast to coast..." dated 1980.

59. **Knockabout Comics** No. 4 (1982), 52pp. Pub. by Knockabout, London.  
2: That's show biz..." from Sk 78-83: 133, first printed in CoEvolution Quarterly 29: 50.  
33-36: "Bop it Out" re. from C.Q. 25: 128-131.

60. **Laugh Track** Vol. 2 No. 3 (May 1990), 5½ x 8½," free. Pub. by Abram, Inc., New York.  
Cover: Mr. Natural on stage doing a comedy routine.  
9: "Crumb" — title of an article by Jerry Zolten (see #544) designed like a comic cover with four panels from People's Comics.  
10: full page color self portrait dated 1990.  
14: four panels from El Perfecto Comics: 3 and a photo of Crumb from Weirdo 1: 2.  
15: four panels from Hup 3: 2.  
16: first panel from Mr. Natural 2: 3.  
17: two panels from Despair: 2.

61. **Liberation** Jan. 28, 1986. Daily tabloid pub. in Paris (?)  
?: drawing of Margaret Thatcher as an old hen.  
?: "Sous L'attaque des Medias" — Crumb surrounded by the photographers at a comics convention.



**"An Old Hen." Item 61**

61a. **Logomotive No. 3** (1992?). Pub. in Berkeley by Sunah Cherwin.  
 Cover: black and white photo of Crumb riding on the back of Angela Bocage.  
 10-15: "How R.Crumb Taught me the Facts of Life" by Maggie Bloodstone — article re. from Comics Journal 143 with various drawings, a letter from RC on p.15, and additional photos with the editor and other women on pp.15, 34 and back cover, all by Michael Rosen.

**Lonely Nights** — see #394.

62. **The Match!** No. 85 (Summer 1990). Pub. by Fred Woodworth, Tucson, Az.  
 56 (back cover): untitled six panel strip re. from Yellow Dog # 3: 16 and Sk 66-67: 238 with changed dialogue and added color.

63. **National Lampoon** March 1986. Pub. by N.L. Communications, New York.  
 65: "R.Crumb's Missing Children!" — four drawings of kids with vital statistics and reward information.

64. **Neat Stuff** No. 15 (Dec. 1989), 36pp., \$2.50. Pub. by Fantagraphics Books, Seattle, Wa. A solo comic by Peter Bagge.  
 32: three panels of Crumb's interpretation of a scene from a story in Neat Stuff No. 12. Editorial on the same page mentions Crumb and Quotes him briefly.

65. **The New Yorker** Vol. 65 No. 19 (June 26, 1989).  
 14: small self portrait for the Goings on About Town section. The next page has a listing for the Zap show at Psychedelic Solution.

66. **The New Yorker** Vol. 67 No. 7 (April 8, 1991).  
 14: small portrait of H.C. Westermann.

67. **The New Yorker** Vol. 67 No. 38 (Nov. 11, 1991).  
10: small portrait of Frank Zappa.

68. **The New Yorker** Vol. 70 No. 1 (Feb. 21, 1994).  
Cover: scruffy-looking character reading a handbill for an adult video store, with other young people and  
New York skyline in the background. The guy's facial profile is Crumb's update on the New Yorker Magazine icon  
Eustace Tilley, for their 69th Anniversary. (See also #485 & 514)

69. **Northwest Extra!** No. 2 (Jan. 1989). Free tabloid pub. by Dennis Eichhorn in Olympia, Wa.  
11: illustration for an article "The Overrating of a President" by Harvey Pekar on pp.10-12, re. from  
American Splendor No. 9: 57.

70. **Northwest Extra!** No. 9 (Nov. 1989).  
5: portrait of Charles Bukowski illustrating his poem "Only One Cervantes" re. from Arcade No. 3: 29. Also  
appears on bottom right of cover.

71. **Northwest Extra!** No. 10 (Dec. 1989).  
Cover: "Have a Happy Holiday — From Robert, Aline & Sophie." A Crumb family Christmas card drawn  
by all three.

72. **Northwest Extra!** No. 12 (April 1990).  
Cover: William Burroughs portrait from the Meet the Beats portfolio (see #300).

73. **Northwest Extra!** No. 13 (May 1990).  
Cover: Charles Bukowski portrait from the poster pub. by Water Row Books (see #326).

74. **Northwest Extra!** No. 15 (Nov. 1990).  
Cover: Jack Kerouac portrait from the Meet the Beats Portfolio.

75. **Off the Wall** Vol. 1 No. 1 (Summer 1991), 8pp., unfolds to 16x23", \$5.00. Pub. by The Poster Project,  
Aurora, Mo. Printed in blue and red.  
2: two characters and self portrait from Sk 83-87: 351 & 236 accompany a note from editor Wes Wilson  
thanking Crumb for the use of his drawings.  
3: two guys talking :"What's yer problem?...Hard to explain" from Sk 83-87: 340.  
4-5: "Executing the family cat" and "Shmendrick" from Sk 83-87: 265 & 282-283. Also: a collage of  
postcards on p.5 includes part of the Crumb family Christmas card for 1990 (see #252).

76. **Off the Wall** Vol. 1 No. 2 (1991), 12pp., unfolds to 17½x23". More drawings from Sk 83-87, all in blue ink.  
3: "The little guy that lives inside my brain" (Sk p.219).  
4: "aspiring humanity" (Sk p.202).  
8: panhandler and woman (Sk p.202).  
9: "A nice quiet evening at home alone..." (Sk p.327).

77. **Off the Wall** Vol. 1 No. 3 (1992).  
4: "Rue Mazan" — street scene in Sauve, France dated '91 with the caption "House being torn down to  
widen street for automobile traffic." The drawing accompanies two letters from Crumb about the poor  
quality of the computer bit-mapping reproduction of his artwork in Off the Wall #2 and The City Aug.  
91. The editor's response promises not to use the same process with Crumb's art Beginning with this  
issue. (Note: "Rue Mazan" also appears in the Vues de Sauve portfolio.)

5: "Nausea" — all nine pages of the story are reprinted here from *Hup* #3: 11–19. An excerpt also appears on p.1.

78. **Off the Wall** Vol. 1 No. 6 (1993).  
14: "The Desparate Character, He gets some mighty Foolish Notions" — 12 panel strip.

**The Origins of Mr. Natural** — see #239.

79. **Oui Magazine** Vol. 13 No. 4 (April 1984). Pub. by Laurent Publishing Ltd., New York.  
29–39: "You Are in My Power!" — color photo-funny written and lettered by Crumb, featuring himself and two women in western outfits. Photos by Bruce Kennedy.

80. **People** Vol. 23 No. 25 (June 24, 1985). Pub. by Time, Inc., New York. Three new drawings for an article on Crumb (see #463):  
77: "1954 — Little Bobby Crumb and his brother Chuck, a couple of comic book wimps."  
78: "1967 — R.Crumb leaves Cleveland, joins the hippy migration to San Francisco (similar to a panel at #112: 38).  
81: "R.Crumb in 1985...a regular family kinda guy."

81. **People** Vol. 27 No. 25 (June 22, 1987).

100: drawing of Mr. Natural and Flakey Foont from the *Last Gasp* t-shirt design (see #366) included in the cover feature "Flower Power revisited" by Roger Wolmuth on pp.92–102.

82. **Premiere** Vol. 4 No. 8 (April 1991).  
88–89, 91–92: "R.Crumb, 'The Old Outsider,' Goes to the Academy Awards." An excerpt also appears on p. 13.

83. **Prime Cuts** No. 1 (Jan. 1987), 64pp., \$3.50. Pub. by Fantagraphics Books, Agoura, Ca.  
10–11: "Aline 'n' Bob in 'Troubles With Cute Old Refrigerators'" by RC & AKC.

84. **Prime Cuts** No. 2 (March 1987).  
Inside front cover: R.Crumb Almanac No. 22, August 1, 1959 (in color). Drawing of a cat in a tuxedo playing a tuba with bubbles coming out. A preview of The Complete Crumb Comics series.

85. **Prime Cuts** No. 3 (May 1987). More early material.  
30–32: covers of *Arcade* 4, 5 & 6 (May, June & July 1960).  
33–44: "R.Crumb's Animal Town Comics" with Fritz, Sniff the Panda, Flossy and others. (May 4–June 10, 1961).

86. **Print** Vol. 45 No. 4 (July/Aug. 1991). Pub. by R.C. Publications, Rockville, Md. This issue is Print's Regional Design Annual — a collection of outstanding graphics from the past year.  
89: cover of *Northwest Extra!* #15 (Nov. 1990) with Crumb's portrait of Kerouac.

87. **Raw** No. 7 (May 1985), 52pp., 10½x14", \$6.00. Pub. by Raw Books and Graphics, New York.  
5–10: "Jelly Roll Morton's Voodoo Curse."

88. **Raw** Vol. 2 No. 3 (1991), 228pp., \$14.95. Pub. by Penguin Books, New York.  
Cover: title and drawing of a guy wearing shorts and a turban praying in a vacant lot. Same character appears in Sk 87–91 as Roman (or Roamin') Dodo. Also: Crumb's version of the Penguin logo appears on both covers and p.3.

89. **The Rocket** No. 40 (Jan. 1983). Music and comics tabloid pub. in Seattle.  
47: "Untitled" re. from American Splendor #5: 11.

90. **The Rocket** No. 46 (July 1983).  
18: "The Last Supper" re. from American Splendor #8: 2.

91. **Rolling Stone** no. 608/609 (July 11-25, 1991).  
67: full page ad for MTV — drawing of self covering his ears with the words "Just when you think you know what it is...it's...MTV!!" (signed and dated 1990). At the bottom — "This is FINAL ART." (See # 482).

92. **Safe Comix** No. 1 (1988). Pub. by Graphic Graphix, Youngstown, Ohio, 68pp., 8½x11".  
18-19: "Jesus People, U.S.A. Interviews R.Crumb..." re. from Zap #11: 33-34.

93. **San Francisco Chronicle** Vol. 121 No. 16 (Feb. 4, 1985). 4: A parade of police carrying arrested porn queen Marilyn Chambers down the street. Illustration for Warren Hinckle's column "Hinckle's Journal," one of a series of columns critical of the S.F. police department which led to his arrest the following week on trumped-up charges. (See # 322).

94. **San Francisco Chronicle** Vol. 121 No. 31 (Feb. 21, 1985). 4: Moscoso/Crumb tandem cartoon for the "Hinckle's Journal" column — S.F. mayor Dianne Feinstein as Bo Peep with bulldog cops harassing Hinckle and others. Similar to the "Wild Dog" poster design (see #324).

95. **Screw** No. 1024 (Oct. 17, 1988). Pub. by Milky Way Productions, New York.  
Cover: scrawny guy screwing a vulture woman from Sk 83-87: 273 first printed in Weirdo 21: 28. The first of a three-part interview appears on pp.4-8 (see #483), with reprints from Zap 0, 4 & 6, Snatch 1, Big Ass 1, Uneeda Comix and Arcade 1. Also: two photos on p.4 of Crumb with interviewer Al Goldstein and a woman.

96. **Screw** No. 1025 (Oct. 24, 1988).  
9-12: Part two of the Crumb interview with reprints from Weirdo 3, 11 & 17, Arcade 1 & 2, Homegrown and Sk 78-83: 339. Also two photos on p.9.

97. **Screw** No. 1027 (Nov. 7, 1988).  
9-12: Part three of the interview with reprints from Oui (April 1984), Weirdo 21, Hup 1 & 2, Homegrown, and Sk 83- 87: 293 & 280-281. Also two photos on p. 9.

98. **Screw** No. 1040 (Feb. 6, 1989).  
Cover: "The Pressure's On..." — drawing of an anxious guy riding a large bird-woman through a squalid neighborhood from Sk 83-87: 271.

99. **Screw** No. 1059 (June 19, 1989).  
Cover: guy in a cell with a vulture woman from Sk 83-87: 278.

100. **Screw** No. 1076 (Oct. 16, 1989).  
Cover: Crumb riding on the back of a big girl from Sk 83-87: 299.

101. **Screw** No. 1166 (July 8, 1991).  
Cover: portrait of the paper's publisher Al Goldstein.

102. **Snarf** No. 9 (Feb. 1981), 36pp., \$1.50. Pub. by Kitchen Sink.  
2: drawing of a big guy laughing at a woman who says "What're y' laughin' at, y' big bimbo?" (dated 1978).

103. **Snarf** No. 12 (June 1989), 36pp., \$2.00.  
27–29: "What Superman Means to Me" — story by Harvey Pekar, art by Gary Dumm with a small contribution by Crumb. The first panel on p.29 has a drawing of an angry Pekar stomping an aging Superman. Note: this panel alone is re. from (#218).

104. **Snarf** No. 13 (Dec. 1989).  
3: "Sept. 15th, 1988" strip by Joe Matt includes eight small Crumb reprints from Uneeda, People's, Zap 1 & 10, Homegrown, and Weirdo 22. The story is about an imagined encounter with Crumb, who gives Matt some advice.

105. **Twist** No. 3 (Oct. 1988), 36pp., \$2.00. Pub. by Kitchen Sink.  
7: "What th' Ding Dong?" — five panels from Sk 83–87: 272.

**Verre D'eau** — see Weirdo 28.

106. **The Village Voice** Vol. 32 No. 16 (April 21, 1987).  
24–25: "Pa-ayper Reggs!?" story by Harvey Pekar art by Crumb. Reprinted in American Splendor 12: 3–4.

107. **War News** Vol. 1 No. 1 (March 2, 1991), 8pp. tabloid, \$2.00. Edited and published by Warren Hinckle, San Francisco.  
Cover: title logo drawing of a bloated American Eagle sitting on a pile of money, oil drums, and bones. Across the top is the motto "Oil 'n' Blood." Also appears on pp. 2 & 5.  
3: "Yeah... Hup Hup" reprint from XYZ: 17 and drawing of Mr. Natural from Zap 0: 9.  
7: drawing of a dog with a pen in its mouth re. from the Wild Dog poster (see #324).

108. **War News** Vol. 1 No. 2 (March 16, 1991), 10pp., \$2.00.  
Cover: same logo as above, also on p.2.

109. **Weirdo** No. 1 (Spring 1981), 44pp., \$2.25. Pub. by Last Gasp, San Francisco. Issues 1–9 edited by Crumb with hand-lettered editorial/letters pages in each. Photo, stories and various other features are also lettered by him.  
Cover: a deranged Kilroy-figure looking over a fence. The surrounding border is filled with various small drawings. At the bottom — "featuring Etoain Shrdlu."  
2: "A Message from the Editor" with photo of Crumb wearing a beanie.  
3–11: "TV Blues with Etoain Shrdlu."  
12–15: "Suburban Cowgirls" — photo-story featuring Aline and two other women, photography by "Stomp" Ganos.  
28–29: "The Beautiful Experience." Issued as a silkscreen print by Modernism (see #336).  
30–33: "Cute Brat Gets Creamed" photo-story with RC.  
34–38: "High Times Interviews R.Crumb" re. from High Times # 27: 35–39.  
44: "Weirdo Jeans" — parody of a Brooke Shields/Calvin Klein ad.

110. **Weirdo** No. 2 (Summer 1981).  
Cover: rabbit-girl in dress and high heels saying "I'm no Dum Dum!" signed "I'm no dum dum either! R.Crumb." Across the bottom — "Male Backlash Issue: Hey Guys! This magazine degrades women!" surrounding border is filled with leering wolves.

2: letters page.

4-7: "Hillary's Impertinent Pup" photo-story with camera work by T.Zwigoff.

14-17: "Weirdo Does a Total Makeover Starring Leila Jane Dornacker" photo-story with RC and photos by Zwigoff.

24-25: "Doodly Squats" by 'Crumbob' — seven cartoons.

28-31: "How Bob's Body Brought him Fame Instead of Shame" photo-story with RC, photos by Stomp Ganos.

32-33: "Art Drawings by Crumb."

37: "Figure Studies at the Art Museum" — drawing of a character studying the women in front of a painting.

38: "The World of the Future: Some things Never Change" drawing of a guy and girl riding a strange vehicle.

40: "What's the World Coming To! Just Wait! You'll See!" people lining up to use a 'think tank' machine.

41: "Mr. Sensitive Can't Take it" — stressed-out character with a bulb-shaped head.

42: "Easy-to-draw Cartoon Character: 'Brombo the Panda'."

43: drawing of a man spanking a big woman — "Yes, my darling, it's a cruel world...."

111. **Weirdo** No. 3 (Fall 1981).

Cover: voice coming from ripples in water: "There's no hope." Surrounding border filled with various portraits.

7: drawing of a nervous character.

8-11: "The Adventures of Onion Head" re. from CoEvolution Quarterly 26: 88-91.

16: "Sharon and Karen in 'Karen Meets Boz'."

20-23: "Baby Jenny & Erna-Rae — the Bean Sisters Get in Shape" photo-story with RC and photos by Ganos.

24: "Now for some really weird characters!! 'Hy Perboly and Al A. Gory" by R.Crumbola.

25-29: "Excerpts from Boswell's London Journal (A Klassic Komic)."

33: "The Bitter Ironies of Life — two characters passing by on the street."

34-35: "Nukuler Holocaust Kicks" — seven cartoons.

43: "Don't be fooled by bust builders that build big butts!!" ad parody.

44: "The Weirdo 'No Hope' Diagram" full page chart.

112. **Weirdo** No. 4 (Winter 1981-82).

Cover: a crowd of people surrounded by R.Heronymus Crumb's update of Bosch. Full title: "Only the Best People Read..."

5-10: "The Unfaithful Husband and La Malisma Tentadora!" photo-story by AKC, dialogue by RC and Erna Burger, featuring all three.

38-42: "I Remember the Sixties."

113. **Weirdo** No. 5 (Spring 1982), \$2.50.

Cover: "Goob-bye Cruel World" — man in toilet about to flush himself.

22-23: "She Jumped on her Push-bike and Pedalled Away!" photos of AKC and a bike with lettering by RC.

26-33: "The Old Songs are the Best Songs."

34-37: "I Became the Slave of the Wild Girls of Putah Creek" photo-story by RC with photos by M. Jan Garrison & Carol Engberg.

44: "Weirdo License."

114. **Weirdo** No. 6 (Summer 1982).

Cover: photo collage of women from old men's magazines with a small drawing of Bill Ding and toys saying "Are we not men? No! We are toys in Babeland!."

16-19: "Trash — What do we Throw Away?."

20-23: "Untamed Passion for Pasta" photo-story by RC.

32-33: "Fried Nuts" — seven drawings.

34-37: "Stalking the Great American Jock Girl" photo-story by RC.

115. **Weirdo** No. 7 (Winter 1983).

Cover: potato-head guy knocked over by the sight of a woman. Surrounding border filled with crowded faces.

8-15: "Uncle Bob's Mid-Life Crisis" by R.Crumb.

20-23: "Slaves of the Comicbook Factory!" photo-story by Dori Seda, Terry Boyce, and RC, photos by T.Zwigoff, featuring Seda, Boyce, and Ron Turner.

44: "More Fine Art" with the character from the front cover.

116. **Weirdo** No. 8 (Summer 1983).

Cover: guy with electric head "I'll be alright in a minit... I'm just a little over-loaded you might say..."

Border is filled with eyeballs and electronic devices.

20-23: "Girls Turned into Vibrator Zombies!" photo-story by Dori Seda and RC, photos by Zwigoff, featuring Seda and two other women.

28-36: "The Adventures of George 'Murky' Murkoid."

117. **Weirdo** No. 9 (Winter 1983-84).

Cover: a man and boy walking past a restaurant in a run-down neighborhood, while a derelict beckons from a doorway. Border filled with naked people. Note: this cover was issued as a silkscreen print in 1985 (see #338).

2: character from cover promoting Weirdo.

4: drawing of two people holding a sign "letters to the editor."

5: ad for Crumb material with several small drawings.

10-14: "Arline 'n' Bob and That Thing in the Back Bedroom" by 'R.Crumb and his wife'.

29-31: "Mode O'Day and Her Pals" (Mode acquires an art object), with Doggo.

118. **Weirdo** No. 10 (Summer 1984).

Peter Bagge takes over as editor with this issue.

Cover: women wearing spacy outfits and headphones dancing in the street. At bottom — "Wild Tales of Crazed Youth." 26-33: "Mode O'Day and Her Pals" (Mode goes to Nicaragua), with Doggo and Goosey.

119. **Weirdo** No. 11 (Fall 1984).

Cover: toad-creature in an easy chair opening its mouth to a huge breast.

7-13: "Goldilocks and the Three Bears."

32: "Love's Like That!" — three cartoons.

120. **Weirdo** No. 12 (Winter 1985).

Cover: night view of an urban commercial area, at bottom — "Special Loser Issue," border filled with little devils.

24-31: "Mode O'Day and Her Pals" (Mode goes to a party), with Doggo and Porpy.

121. **Weirdo** No. 13 (Summer 1985).

Cover: twenty portraits of case histories from Kraft-Ebing. Border filled with snaking intestines with labels of psychiatric disorders.

27–36: “Psychopathia Sexualis by Dr. R.Von Krafft-Ebing (A Klassik Komic).”

122. **Weirdo** No. 14 (Fall 1985).

Cover: a big girl riding a hog in a farm yard while dozens of faces watch from behind a fence.

13–17: “Where Has it Gone, all the Beautiful Music of our Grandparents?.”

32: “Life Certainly is Existential!.”

123. **Weirdo** No. 15 (Winter 1985–86).

Cover: black and white drawing of a dog girl, at bottom — “Is Reagan crazy or just plain stupid?.”

6: “I want it, I want it” ad parody for Gurgle’s Gin.

7–10: “Comics from Other Planets Department” — actual title, dialogue and other text are in ‘alien’ script.

24–25: “Gags” — eight cartoons.

44: “Parting Shots” — guy throwing eggs at a poster of Ayn Rand.

124. **Weirdo** No. 16 (Spring 1986).

Cover: deranged man in a squalid room.

7–11: “Dirty Laundry Comics — More Good Clean Fun with the Crumb Family” by RC and AKC.

125. **Weirdo** No. 17 (Summer 1986).

Cover: old lady in foreground warning: “Wait! Stop! Don’t look! This is not a nice magazine!” In the background: a mass of writhing bodies.

9–16: “The Religious Experience of Philip K. Dick.”

126. **Weirdo** No. 18 (Fall 1986).

Aline Kominski-Crumb takes over as editor with this issue. Cover: Mode O’Day as a magazine cover girl.

7–16: “Mode O’Day,” with Doggo, Porpy, and Darlene (from the cover of *Weirdo* 15).

127. **Weirdo** No. 19 (Winter 1986–87), 52pp., \$2.95.

Cover: a man in the street getting slapped by a hand from the sky: “I thought I told you to wait in the car!”

13–17: “Mother Hulda.”

44–47: three illustrations for “The Tunnel of Love” by Stephen Calt.

128. **Weirdo** No. 20 (Spring 1987).

Cover: woman with skates on a stage.

11–18: “Footsy.” Note: title page is similar to the cover of #165.

129. **Weirdo** No. 21 (Fall 1987).

Cover: floating organic globe holding on to a singing eyeball.

24–29: “R.Crumb’s Cavalcade of Sketches” — 14 pages from Sk 83–87 reduced in size, with notes by Crumb dated Aug ’87.

24: self portrait dated Feb. ’86 and “R.Crumb’s Need More Comics” (sk pp. 236 & 179).

25: “art” — a four panel strip and portrait of Aline dated Oct. 20, ’85 (sk pp. 266 & 209).

26: “the little guy that lives inside my brain” and “executing the family cat” (sk pp. 219 & 265).

27: “Foolish Notions” — 12 panel strip (sk pp. 240–241).

28: two drawings of a man with vulture women (sk pp. 242 & 273).

29: "service jobs" (sk p.187), "My Troubles With Women—Part 62..." (sk p.183 as "...Part Two"), "Pick up your feet" (sk p.290), and drawing of Sophie (sk p.208).

130. **Weirdo** No. 22 (Spring 1988).  
 Cover: anxious guy seeking advice from an automated beatnik fortune-teller. Surrounding border: crowds of naked bodies. 49–52: "Memories are Made of This."

131. **Weirdo** No. 23 (Summer 1988).  
 Cover: girl in shorts holding a copy of *Weirdo* # 1.  
 5–13: "Aline 'n' Bob in Our Lovely Home" by RC and AKC.

132. **Weirdo** No. 24 (Winter 1988–89).  
 Cover: leering Satanic face with subtitle — "The Magazine that Challenges Superstitious Beliefs!!"  
 18–24: "The Adventures of Wichita the Rat Dancer."  
 26–27: "Gary's Jam." Tribute to Gary Arlington started in 1972 and completed Nov. 1988, featuring Crumb, Aline, Spain, S.Clay Wilson and many others.

133. **Weirdo** No. 25 (Summer 1989).  
 Cover: pathetic-looking guy smelling a rose and holding a copy of *Weirdo*. "Special Loser Issue." Guest editor for this issue is Peter Bagge.  
 35–39: "I'm Grateful! I'm Grateful!."

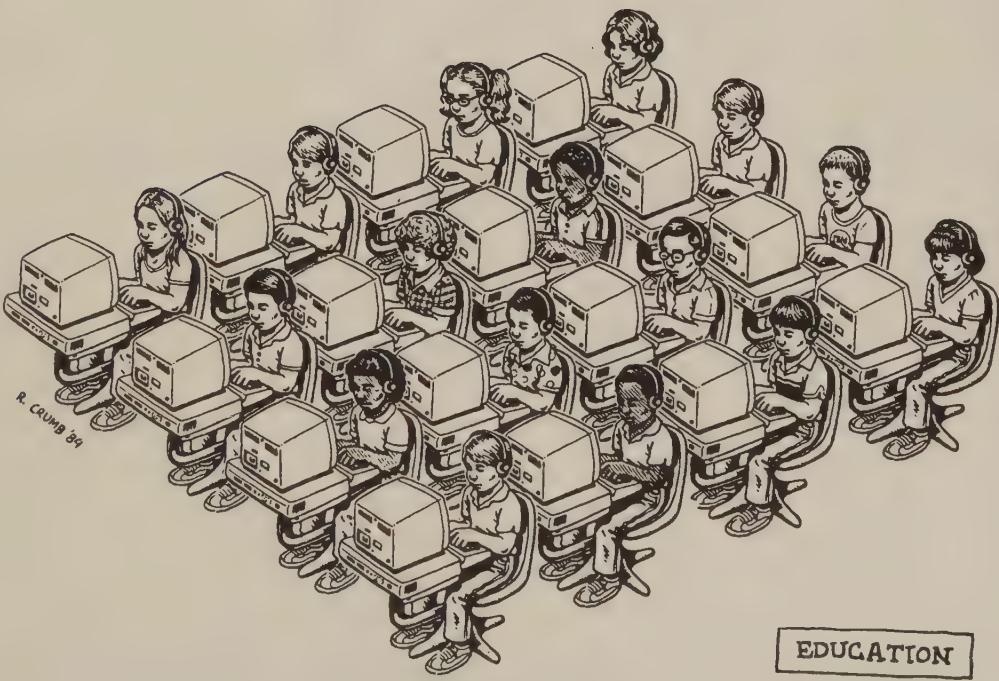
134. **Weirdo** No. 26 (Fall 1989).  
 Cover: a mountain of people struggling to reach the top. Surrounding border: crowds reaching up to falling money.  
 8–10: "People...Ya Gotta Love 'Em!."

135. **Weirdo** No. 27 (Spring 1990), 60pp., \$3.75.  
 Cover: two bizarre-looking characters in an alley.  
 8–18: "Mode O'Day," with Doggo and Darlene.

136. (**Weirdo**) *Verre D'eau* No. 28 (Summer 1993), 68pp., \$4.95. Edited by A. Kominski and Jean Pierre Mercier.  
 Cover: a glass of water on a table with a couple of shadowy figures in the background. Border: writhing bodies.  
 20–22: "When the Niggers Take Over America!."  
 23–25: "When the Goddamn Jews Take Over America!."

137. **Whole Earth Review** No. 44 (Jan. 1985). Pub. by Point, Sausalito, Ca. Formerly CoEvolution Quarterly, now bi-monthly.  
 10–19: four illustrations for the article "Six Grave Doubts About Computers" by Jerry Mander.  
 10: "Computer-Nerd Heaven" — rows of identical computer users.  
 15: "Education" — rows of children sitting at terminals.  
 16: "The Job Market" — a robot hired to replace a man.  
 19: drawing of a video game player's eyes merging with the screen.

138. **Whole Earth Review** No. 46 (May 1985).  
 107: part of the drawing from #137: 10 is reprinted.



From Whole Earth Review, #44 Jan 1985. Item 137

139. **Whole Earth Review** No. 47 (July 1985).  
 Inside front cover: "Face Reality... (No easy task)" from Sk 78–83: 188.  
 1: small drawing — "Why there's nothing to it..." from Sk 78–83: 170. Both of the above illustrate the article "A Juvenile Democracy" by Robert Gnaizda.  
 14: review of Edward Abbey's "The Monkey Wrench Gang" reprints the cover and drawing opposite p.116.  
 100: drawing of a man and burning bulldozer from #211. 101: drawing of video game player from #137: 19.

140. **Whole Earth Review** No. 49 (Winter 1985). The magazine returns to a quarterly format.  
 90–91: five drawings of cars for the article "Get Ready for Another Century of Cars" by Joe Troise, re. from Sk 78–83: 100 and Sk 74–78: 181 & 225.

141. **Whole Earth Review** No. 58 (Spring 1988).  
 Inside front cover: drawing of a neighborhood from Sk 78–83: 302.  
 133: "Paris roof-top seen from the window..." (Sk 83–87: 252).  
 136: "House of Delbert Ourd..." (Sk 78–83: 178).

142. **Whole Earth Review** No. 59 (Summer 1988).  
 Inside back cover, on an insert: drawing of a man with a twisted head from Sk 83–87: 351.

143. **Whole Earth Review** No. 60 (Fall 1988).  
 20–25: "Snippets from R.Crumb's Recent Sketchbook" all from Sk 83–87, except for the top left of p.21: "This is so Bo-o-oring" — drawing of two horse faced characters.  
 20: material from sk. pp. 274, 333 & 237.  
 21: " " 365, 275 & 272.  
 22: " " 310, 274, 381, 232 & 237.  
 23: " " 219.  
 24: " " 328, 190, 314 & 258.  
 25: " " 243, 232, 304, 258 & 267.  
 Note: one of the drawings on p. 24 is also on p. 3.

144. **Whole Earth Review** No. 61 (Winter 1988). The 20th Anniversary Issue.  
 34: "A Short History of America..." — all twelve panels on one page re. from CoEvolution Quarterly 23: 21–24.  
 35: "With Epilogue" — three new panels numbered 13–15 depicting alternative future scenarios.  
 Back cover: same as p.35, but in color.

145. **Whole Earth Review** No. 64 (Fall 1989).  
 25: small drawing of Mr. Natural enjoying a meal re. from Mr. Natural #3: 9.

146. **Whole Earth Review** No. 65 (Winter 1989).  
 41–43: "People... Ya Gotta Love 'Em!" re. from Weirdo 26: 8–10.

147. **Whole Earth Review** No. 79 (Summer 1993). The 25th Anniversary Issue.  
 Cover: color painting of a rotted, diseased Earth.  
 1: a letter from Crumb to former W.E.R. editor Stewart Brand discussing his cover drawing, with a sketch of a man blasted by loud music.  
 66–69: "R.Crumb's Sketch Book 1992" with intro by Brand. 66: drawing of RC and Dana selling copies of Zap #1 out of a baby carriage, dated Oct. '92.

67: portrait of French accordion player M. Marceau and drawing of self walking down a village street.  
 68: three twisted characters — "We're LOST!" and people sitting in a tea room.  
 69: "Japanese youths into old-time American hillbilly music."

148. **Winds of Change** Vol. II No. 7 (Feb. 1981), 20pp., 25¢. Pub. in Winters, Ca. A tabloid serving the Yolo County area.  
 Cover: "The Backyard at Isao's House — January, 1981." Title lettering and drawing of a small farm on a rainy day. This is a variation of the standard logo: same view on a sunny day.  
 2: illustration for the letters column — man scribbling on large sheets of paper.  
 6: illo for Senior Soapbox column — an old man lecturing a group of people.  
 10–11: title drawing of trees for Calendar, first appearing in Vol. II No. 1 (July 1980).  
 13: three drawings for "Progressive Update" column — woman holding a crying baby, a couple of farmers, and a man in an empty building.  
 20: "Everyday Funnies by those effete snobs R.Crumb and Aline Kominsky-Crumb" five panel strip.  
 Note: there is additional lettering by Crumb on pp. 2, 17 & 20.

149. **Winds of Change** Vol. II No. 8 (Mar. 1981), 16pp.  
 Cover: title drawing of farm with a plane spraying crops.  
 2: drawing of a worker at War Machines Corporation and the letters column illo re. from the previous issue.  
 4: Senior Soapbox drawing — expanded version with buildings added to either side. Also an ad for Putah Creek Trading Post with lettering and drawing of a guy smoking a corncob pipe re. from Vol. II No. 4: 8.  
 5: drawing of a man in a plane trailing smoke.  
 6: title drawing for column "The X-ray, A Closer Look at Health Issues" — a man examining his own x-ray. Also a drawing of a winged staff with entwined snake.  
 8–9: Calendar illo.  
 10: lettering for Yolo String Band ad.  
 12: drawing for "Forager's Guide" column — title lettering with two people peeking from a mass of plants.  
 16: drawing for column "Inner Workings" — an eye in a magnifying glass, and "Everyday Funnies (by Yolo County's fun couple, Aline and Robert Crumb)."

150. **Winds of Change** Vol. II No. 9 (April 1981). This is a double sided issue with two covers. One side is the "April Fool Issue" with 5 pages and the flip side is 11 pages of the usual features.  
 Cover: different title lettering and drawing "Yolo County in 1995" — a huge futuristic farm machine at work.  
 2: drawing of a crazed character running in circles and the letters illo re. from previous issues.  
 3: drawing of a guy on a bike with high tech gear.  
 Reverse side:  
 Cover: standard title with farm.  
 4: "Everyday (not so) Funnies — drawn in bed March, 1981 by Aline and Robert Crumb."  
 5: illo for "The X-ray..." column re. from II/8: 6.  
 6: ad for Solar Greenhouse Inc. with Mr.Appropriate.  
 7: ad for Birkenstock Plus — lettering and drawing of a guy wearing sandals.  
 8–9: Calendar drawing.  
 10: Yolo String Band ad from II/8: 10.

151. **Winds of Change** Vol. II No. 10 (May 1981).  
 Cover: standard title with farm.  
 2: drawing of a robot for an editorial "Technology in the 80's."

4: Solar Greenhouse ad from II/9: 6.  
6: drawing of a horn-of-plenty filled with toxic chemicals re. from the cover of II/4 (Oct. 1980).  
8-9: Calendar drawing.  
10: drawing of a jet powered car re. from Sk 74-78: 225.  
11: illo for "The X-ray..." re. from II/8: 6.  
13: Senior Soapbox illo from II/7: 6.  
14: ad for Birkenstock Plus re. from II/9: 7.  
15: Yolo String Band ad from II/8: 10.  
16: illo for "Inner Workings" re. from II/8: 16 and "Everyday Funnies by A. & R. Crumb."  
  
152. **Winds of Change** Vol. II No. 11 (June 1981).  
Cover: standard title with farm.  
2: drawing for an editorial on animal research — "Hey, let's face it—it gives people jobs!"  
8-9: Calendar drawing.  
11: Senior Soapbox illo (second version) from II/8: 4, and Birkenstock Plus ad from II/9: 7 with an added word balloon: "Dis is a well-fitting, quality sandal!."  
12: illo for "The X-ray..." from II/8: 6.  
13: drawing of crazed book buyers in an ad for Orpheus

# PART TWO

## BOOKS BY CRUMB

167. **Bible of Filth.** Paris: Futuropolis, 1986. 188pp. (not numbered), 4½ x 6¼", hardcover, limited to 1000 numbered copies. Reprints most of Snatch 1–3 and Jiz, and material from Zap 3, 4, 6 & 10, XYZ, Hytone, Nope 6, Uneeda, Motor City 2, Home Grown, Big Ass 1 & 2, Uneeda, Snoid, Mr. Natural 1, Gothic Blimp Works 1 & 2, Weirdo 2, 8 & 11, Promethean Enterprises 4, Black and White, San Francisco 2, Arcade 1, and Sk 74–78: 22, 45, 60, 78, 169, 178 & 236.

168. **The Complete Crumb Comics — Vol. 1: The Early Years of Bitter Struggle.** Westlake Village, Ca: Fantagraphics Books, Oct. 1987. 128pp. \$12.95 softcover, \$30 hardcover signed and numbered edition of 1500, \$75 deluxe handbound s/n edition of 150. Note: some copies of the regular signed edition had added inscriptions, and some copies were signed but not numbered. Pages 83–90 are in color. This volume covers 1958 to 1962, and with a few exceptions is all previously unpublished.  
Cover: young Crumb in school distracted by the legs of the girl sitting behind him. (Similar to the first page of "Footsy" in Weirdo 20).  
vii–xii: introduction by Marty Pahls (see #521) with two drawings of Crumb carrying records from a junk sale and running with a letter.  
1–7: "Report from the Brussels World's Fair" re. from Foo # 1: 6–12.  
8–12: "My Encounter With Dracula" from Foo 2: 10–16.  
13: "The Clod Award of the Month" from the backcover of Foo 2.  
14–15: "Khrushchev Visits U.S." from Foo 3: 9–10.  
16–20: "Noah's Ark" from Foo 3: 11–15.  
21–42: "Treasure Island Days" (1959) by Charles Crumb and RC. Note: according to Fiene, some of this material was first pub. in Aura # 2 (1977) in Finland.  
43–60: I "Cat Life" (Sep. '59–Feb. '60) re. from The Complete Fritz the Cat: 6–23.  
61–66: "Robin Hood" (March 1960).  
67–81: "Animal Town" by CC & RC (March–April 1960).  
82: "Fuzzy the Bunny and Brombo the Panda—1953" (1960).  
83: "R.Crumb Almanac June 22, 1959" — drawing of a drunk with the caption "Drinking doesn't pay."  
84: "R.Crumb Almanac — R.Crumb Goes to New York" (July 9, 1959).  
85: "R.Crumb Almanac" (July 22, 1959) — Crumb buying old records.  
86: "R.Crumb Almanac No. 22" (Aug. 1, 1959) — re. from #184.  
87: "R.Crumb's Note to M. Pahls" (Sep. 5, 1959) — Crumb spills a drink on his artwork.  
88–90: Arcade No. 4–6 (May–July 1960) re. from #185: 30–32.  
91–94: "A Christmas Tale" (Dec. 1960).

95–105: single page strips  
 95: "Arcade" — Jack and Jean in a soda shop.  
 96: "Comic Strip" — two guys talking about cars.  
 97: "Three Little Boys."  
 98: "The Admirer."  
 99: "On Movie Mags."  
 100: "The Art Museum."  
 101: "Comic Strip" (May 3, 1961).  
 102: "Comics" (May 4) — guy getting advice about women.  
 103: "A Comic Strip — an observation on the nature of teen-age females, which is possibly wrong" (May 12).  
 104: "Comic Strip" (May 12) and four panels "Solitude is good..."  
 105: "Comic Strip" (May 13) — two boys walking to school.  
 106–110: "Comic Strip" (May 19–June 8) — Fritz the cat as a salesman.  
 111–122: "R.Crumb's Animal Town Comics (May 4–June 10) re. from #185: 33–44.  
 123: untitled strip with a young boy and Mabel (June 11).  
 124–128: "A Sad Comic Strip" (March 1962).  
 Back cover: a color painting of Crumb by Aline Kominsky Crumb dated '87, also appears on all the other volumes.

169. **The Complete Crumb Comics — Vol. 2: Some More Early Years of Bitter Struggle.** May 1988. 130pp., \$14.95 soft, \$35 hard, \$45 lt. ed. of 600 with a signed bookplate on white stock reprinting a drawing of RC in an easy chair smoking a pipe from #161: 39. A second signed ed. of 50 was added later with a plate on blue stock and same drawing. Pages 83–98 are in color. This volume covers 1959 to '64.  
 Cover: a dazed-looking Crumb on a crowded street in Cleveland.  
 vii–xiii: introduction by Marty Pahls (see #522) with 8 drawings of self from letters to Pahls.  
 1–3: "Little Billy Bean" (April 1962) — three strips.  
 4–9: "Fun with Jim and Mabel" (May 8).  
 10–12: "Jim" (Sep. '62).  
 13–55: "Fritz the Cat" (Sep.–Dec.'62) with Fuzzy the Bunny and Gabrielle. Pg. 33 is titled "Arcade No. 29."  
 56–60: "Roberta Smith Office Girl" — seventeen strips reprinted from the American Greetings Corp. Late News Bulletin from Nov. '63 to Apr. '64. All but five of the strips have appeared previously in Promethean Enterprises 5: 10–12. However, the third strip on p.10 of P.E. is not included in this volume.  
 60: large drawing of Roberta emptying a bank.  
 61–70: "R.Crumb Comics and Stories" (April 1964) re. from the comic of the same title pub. in 1969.  
 71–80: sketchbook material from Mar.–Apr. 1962.  
 81: cover of Ecolian Nov. 1960 — "Election Number" (Crumb's high school paper).  
 82: "Arcade" — a nervous rock star backstage.  
 83–95: color drawings from letters to Mike Britt and Marty Pahls.  
 83: Farb No. 5 (4/12/59) — Crumb as a waiter dumping spaghetti on Britt.  
 84: Farb No. 6 (4/25/59) — Britt holding a gun to his head.  
 85: Farb No. 7 (May 1959) — a wealthy Crumb tosses money to Britt the apple seller.  
 86: Farb No. 10 (6/20/59) — "Britt's a Sorehead."  
 87: "R.Crumb's Note to Marty Pahls" (10/23/59) — four crow musicians — "Blackbirds of 1928."  
 88: Farb (10/26/59) — Britt burning a pile of Big Little Books.  
 89: Farb (11/22/59) — "Britt the Clod."  
 90: "R.Crumb's Note to Marty Pahls" (11/12/59) — a crow playing a piano.

91: Farb (12/18/59) — Crumb as Santa Claus.  
92: Farb (1/16/60) — Mike Britt the Cook.  
93: Note (1/31/60) — “1960’s Another Prosperous Decade.”  
94: Farb (3/10/60) — Crumb eating watermelon by a stream.  
95: Note (3/17/60) — “Paul Whiteman — King of Jazz, 1930.”  
96: Arcade No. 9 (Oct. 1960) — a girl reading magazines.  
97: Arcade No. 26 (Sep. 1962) — Fritz and Gabrielle from the story on pp.13–55.  
98: cover of R.Crumb’s Comics and Stories — April 1964. 99–129: sketchbook material from Apr.–Dec. 1962 including drawings of self and brother Charles on pp.112–114.

170. **The Complete Crumb Comics — Vol. 3: Starring Fritz the Cat.** Nov. 1988, 128pp., \$14.95 soft, \$35 hard, \$45 lt. ed. of 400 with a white signature plate reprinting a drawing of Fritz from Head Comix: 8. Two signed editions were added later: 50 copies with a blue plate and same drawing, and 100 copies with a plate drawing of a man next to a guitar shaped motorcycle re. from Yell # 3: 17. Pages 83–98 are in color. This volume covers 1963–65 reprinting work from Help 22, 24 & 25, Cavalier (Feb.–Oct. 1968), Promethean Enterprises 3 & 5, Fritz the Cat (1969), Yell 3, Head Comix, and Gooseberry # 2. Rare or previously unpublished material is listed below.  
Cover: Fritz and Charlene at the door to her apartment—a new version of a panel from “Fritz Bugs Out.”  
vii–xii: introduction by Marty Pahls (see #523) with the following drawings:  
viii: portrait of Dana Morgan dated June 1964.  
ix: drawing of W. Swerzmann (1964).  
x: animal gangsters at a funeral.re. from FMZ # 1: 22–23. xi: “Mr. Sketchum is back on the job!.”  
xii: two women in stylish clothing.  
1–4: “Fritz the Cat, Ace Salesman” (Aug. 1964).  
63: “Roberta” — a twelve panel strip (1965).  
69–74: “The Road to Success, the Story of the Bazooka Gift Certificate Deal” — Topps promotional booklet from 1965.  
75: letterhead and mailing label drawings for Nostalgia Enterprises — a cavalcade of images from the past.  
Note: the middle design was first printed at #19: 8.  
83–87: drawings from letters to Marty Pahls.  
83: Note (4/4/60) — “Philadelphia, City of Brotherly Love.”  
84: Note 6/3/60) — Pahls finds a rare record.  
85: Note (10/30/60) — “Total destruction is at hand.”  
86: Note (5/28/61) — an old man crying “Mercy! Mercy!”  
87: Note (11/5/61) — Crumb typing in his room.  
88: two cards for Mike Britt — a bird in tophat and coat (Dec. ’63) and “Cleveland Welcomes You!” (Jan. ’64).  
91: Roberta typing and watching tv.  
92–93: eighteen cards from the Topps Monster Greeting Card series.  
94–99: six greeting cards from 1964–66. The card on p.96 (right) appeared previously in The New York Times Magazine Oct. 1, 1972 p.66.  
99, bottom: “Cleveland is Waiting for You” (for Mike Britt Jan. 1964).  
100: unpublished cover for Fug No. 1 (Fall 1965) — a nude girl with a dozen frogs carrying signs.  
111–127: greeting cards from 1964–66. The card on p.115 appeared earlier in Promethean Enterprises 5: 64.

171. **The Complete Crumb Comics — Vol. 4: Mr. Sixties!** Seattle: Fantagraphics, Sep. 1989. 128pp., \$16.95 soft, \$35 hard, \$49.95 lt. ed. of 600 with a gray signature plate reprinting the second character from “Keep on Truckin” (Zap 1). Pages 33–48 are in color.

Cover: dozens of cartoon images emerging from Crumb's head, with a Mr. Natural inset at bottom right.  
 vii–xiv: introduction by Crumb (see #387) with three drawings from Sk 66–67: 74, 174 & 205 and a previously unpublished drawing of two wealthy matrons — one of about sixty pieces Crumb did for an exhibit in Peoria in 1966.

This volume reprints greeting cards from '67 & '68, strips from Sk 66–67 (most of which appeared first in Yellow Dog 1–6, 8 & 9/10 and Bijou 1), and material from The Sad Book, Print Project Amerika, Yarrowstalks 1–3, Underground Review, Cavalier (Oct. '67), and Zap 0 & 1. Three cover drawings appear here for the first time:

- 45: "Head Comics" — a couple about to embrace while a bulb lights up the sky.
- 78: "Kozmic Komix — the Comic that Plugs you in!" — a dancing light bulb on a stage.
- 79: "Zap — Comix that Plug You In" — a variation of the cover of Zap 0.

172. **The Complete Crumb Comics Vol. 5: Happy Hippy Comix.** July, 1990, 132pp., \$16.95 soft,

\$35 hard,

\$45 lt.ed. of 600 with a gray signature plate reprinting the drawing from the title page of Fritz the Cat (Ballantine 1969). Pages 101–108 are in color.

Cover: Crumb and three hippies in a field sharing a joint, with inset drawings of Fritz, Mr. Natural, Mr. Goodbar, Angelfood McSpade, God, and Forky O'Donnell.

vii–viii: Introduction by Crumb (see #388) with two photos on p.ix.

ix–xi: drawings from Sk 67–74: 52, 49, 76, 81 & 67 with added comments.

This volume covers 1967–69 and reprints work from The East Village Other from Vol. 3 No. 2 (12/1/67) to 3/48 (11/1/68), and covers and stories from Zap 2 & 3, Bijou 1 & 2, Chicago Seed 3/1, Nope 6 & 7, The Zap Show poster, Fritz the Cat, Snatch 1 & 2, All Stars 2, Bogeyman 2, Gothic Blimp Works 1–3, Creem # 2, Tales from the Ozone 1, Head Comix, and Motor City 1. The cover for the Cheap Thrills record is reprinted along with a previously unpublished drawing of Janis Joplin singing into a microphone (1968) on p.65.

173. **The Complete Crumb Comics Vol. 6: On the Crest of a Wave.** Jan., 1991, 132pp., \$16.95

soft, \$35 hard, \$45 lt. ed. of 600 with a manila signature plate reprinting a drawing of Eggs Ackley and Vulture Demoness from Big Ass 1: 10. Pages 63–78 are in color.

Cover: a wave of hippies with Crumb on top, about to crash into a stone wall.

vii–viii: Introduction by Crumb (see #389).

This volume covers material from 1969–70 including work from Big Ass 1, Despair, Jiz, Motor City 1 & 2, Snatch 3, and Zap 4. There are also two previously unpublished drawings:

84: Freak # 1 cover (Fall '69) — a dancing pinhead.

88: an unused cover for Despair — a man walking down a city street past "Tony's Place."

174. **The Complete Crumb Comics Vol. 7: Hot 'n' Heavy!** Nov., 1991, 134pp., \$16.95 soft, \$39.95

hard, \$60 lt. ed. of 400 with a white signature plate reprinting a drawing of Mr. Natural from Zap 5: 22. Pages 57–72 are in color.

Cover: Mr. Natural and Big Baby dancing, based on a panel in "On the Bum Again" (Mr. Natural 1: 21).  
 vii–viii: "Introduction by R.Crumb" (see #390).

This volume covers 1970–71 including work from Hytone, Mr. Natural 1, San Francisco Comic Book 3, Uneeda, and Zap 5. Rare or unpublished drawings are:

2–4: record covers for Barrelhouse (1970) — "Unknown Detroit Bluesmen," an untitled street scene of a guitar player on a stool, and "Ain't no Stopper on My Faucet, Mama!..." — drawing of an animated faucet chasing a girl. 12: unused cover for Zap 5 — Big Baby carries a bomb with a lit fuse.

13: business card drawing of two scowling hippies for "Coast Vibes by the Big Banger."

42: drawing of "Frits" leaning against a wall dated 1970.

175. **The Complete Crumb Comics Vol. 8: The Death of Fritz the Cat.** Apr., 1992, 136pp., \$16.95 soft, \$39.95 hard, \$75 lt. ed. of 400 with a manila signature plate reprinting a drawing of Whiteman and Yetti from Home Grown: 25. Pages 65–72 are in color.  
Cover: Fritz about to be stabbed by Andrea — a new version of the second to last panel of “Fritz the Cat, Superstar” vii: Introduction by AKC (see #509).  
This volume covers 1971–72 reprinting work from Hytone, Home Grown Funnies, Hungry Chuck Biscuits Comics, Mom’s Homemade Comics, Projunior, Thrilling Murder, Big Ass 2, The Last Supplement to the Whole Earth Catalog, Mr. Natural 2, Bijou 6, Surfer Magazine (Feb. 1972), Zap 7 (mini), and The People’s Comics. Note: drawings for Nostalgia Press catalogs on pp.42 & 113 appeared earlier in #170: 75.

176. **The Complete Crumb Comics Vol. 9: R. Crumb Versus the Sisterhood.** Oct., 1992, 134pp., \$16.95 soft, \$39.95 hard, \$75 lt. ed. of 400 with a white signature plate reprinting a drawing of Big Kate from Black and White Comics: 25. Pages 31–46 are in color.  
Cover: Crumb uses a trick squirting flower on a woman. vi–viii: “Introduction by R. Crumb” (see #391).  
This volume covers 1970–72 reprinting the contents of XYZ Comics and Black and White and material from The People’s Comics, Funny Aminals. Facts O’ Life, Turned on Cuties, Bijou 7 & 8, El Perfecto, Leather Nun, Zap 6, and illustrations from the books Eat it and Pot Shots. Rare material includes:  
4: flyer for Recycled Records in Sacramento.  
46: cover of “Ducks Yas Yas” record and three pinback button designs.  
47: cover of “River Blues” record.  
134: cover of “Please Warm my Weiner” record (Yazoo 1043).

177. **The Complete Crumb Comics Vol. 10: Crumb Advocates Violent Overthrow.** March 1994, 118pp., \$16.95 soft, \$39.95 hard, \$75 lt. ed. of 400 with a white signature plate reprinting a drawing of Stinko the Clown from Arcade 2: 8. Pages 79–94 are in color.  
Cover: Frosty the Snowman and his friends about to throw a lit bomb.  
vii–viii: Introduction by Jesse Crumb (see #467a).  
This volume covers 1973–75 reprinting material from Dirty Laundry 1, Zam, Zap 7 & 8, Arcade 1–4, etc. Some of the rare material included is:  
3: Kansas City Art Institute jam with Spain and S. Clay Wilson.  
4: book plate drawing for Promethean Enterprises, business card for Golden Gate Pub. Co., and drawing for Terry Zwigoff — a professor spanking his pupil.  
6–7: flyers for the Cheap Suit Serenaders.  
8: ad for the Serenaders’ first record.  
49: unused cover for Zap 7 re. from # 270: 156.  
64: self portrait reading Head Comix re. from Creation Con program for 1975.  
Record covers:  
78–79: “R. Crumb and His Cheap Suit Serenaders” (Blue Goose 2014).  
80: “The Duke of Ook” by Alan Siedler (BG 2015).  
81: “Rompin’ Stompin’ Ragtime” by Dave Jasen (BG 3002).  
82: “I’m a Bear in a Lady’s Boudoir” by Ukelele Ike (Yazoo 1047).  
93: “You Can’t Get Enough of that Stuff” by The Hokum Boys (Yazoo 1051).  
94: color label design for Shanachie Records — a group people sitting around a fireplace, and drawing for a Shanachie flyer of Mr. Natural listening to music.  
95: Blue Goose Records Catalog for 1975.

178. **The Complete Dirty Laundry Comics.** San Francisco: Last Gasp, June 1993. 128pp., \$16.95 soft. Comics by Robert, Aline, and Sophie Crumb, reprinting stories from Dirty Laundry Comics 1 & 2, Best Buy Comics, Weirdo 9, 16 & 23, and Prime Cuts No. 1, with the following new or rare material: Cover: The Crumb Family at a French sidewalk café drawn by all three. 3–5: Introduction by Aline Kominsky-Crumb and Robert Crumb. 41: Dirty Laundry Comics flyer — RC and AKC taking turns in an old bath tub. 79–84: “Everyday Funnies” — eleven strips re. from Winds of Change Vol. II No. 4 (Oct. 1980) to II/12 (July '81), III/1 (Sep. '81), & III/4 (Dec. '81). 90–95: “The Crumb Family” (1985) — twelve four-panel strips by RC and AKC that were drawn for the San Francisco Examiner, but never published. 112–126: “Aline ‘n’ Bob ‘n’ Sophie in Euro Dirty Laundry — ‘Merci au Revoir!’” by all three.

179. **The Life and Death of Fritz the Cat.** Seattle: Fantagraphics, May 1993. 92pp., \$9.95 softcover. Cover: Fritz with a female companion — a new version of a panel from People’s Comics: 20. Title page: drawing of Fritz saying “They’ll never get me, the thick-skulled bastards!” The book reprints stories from R.Crumb Comics and Stories, Help 24, Cavalier (Feb.– Oct. 1968), Fritz the Cat (1969), Promethean Enterprises 3, Head Comix, People’s Comics, and The Complete Crumb Vol. 7.

180. **Love to Ten.** Edinburgh: Reallusion, 1985. 176pp. (not numbered), \$9.95 soft. Distributed in the U.S. by Last Gasp. Cover: covers of Zap 0–10. All of Crumb’s work from the above issues is reprinted, except for the back cover of Zap 0 and “Micro-Minnie Jam” from Zap 5: 2.

181. **My Troubles With Women.** London: Knockabout Crack Editions, 1990. 80 pp. (not numbered), soft and hard lt. ed. of 200 copies signed on a book plate with a drawing of Aline from Sk 83–87: 318 with new lettering. An earlier version of this book was published in France in 1989 (see # 204). The softcover was reprinted by Last Gasp in 1992. Cover: a nervous Crumb with a woman and her bike re. from Hup 1: 24, with a spine and back co. (The cover of the signed edition reprints a drawing of Crumb climbing a pole and tearing his hair from Weirdo 25: 37). Stories are reprinted from Weirdo 7, 9, 16, 20, 22, 23 & 25, Zap 10, and Hup 1 & 2.

182. **R. Crumb Comics.** Santa Rosa, Ca: Black Sparow Press, 1990. 28pp. (not numbered), 11½ x 14¼” handbound in black cloth with a matching slipcase. Title sticker affixed to both. Limited to 200 signed and numbered copies (\$125) and 26 copies lettered A to Z (\$150). A red cloth trade edition was published by Gingko Press (Hamburg, 1992) for \$39.95. Three more limited editions were published by Gingko in Spring 1994: 500 signed and numbered copies in gray cloth, 500 signed with inscriptions in red cloth, and a “special deluxe edition” of 10 copies each signed with an original self portrait. 7–14: “The Story o’ My Life” from Hup 3: 3–10. 17–19: “People...Ya Gotta Love ‘Em!” from Weirdo 26: 8–10. 23–27: “Im Grateful! I’m Grateful!” from Weirdo 25: 35–39.

183. **R. Crumb Draws the Blues.** London: Knockabout, 1992. 56pp. (not numbered), softcover. Reprinted by Last Gasp in 1993. Cover: an old man playing a banjo, with a spine and back cover design of a woman in various dancing poses. Stories are reprinted from Zap 11, Arcade 3, Weirdo 5 & 14, Raw 7, CoEvolution Quarterly 18, The World According to Crumb catalog, XYZ Comics, and Mr. Natural 1.

184. **R. Crumb Postcard Book.** Princeton, Wi: Kitchen Sink Press, 1992. 4 x 6½, " \$11.95. Bound collection of color postcards numbered KSP-63 to 86.  
Covers: two drawings of Mr. Sketchum re. from Hydrogen Bomb: 4.  
The drawings are reprinted from Sk 66-67, 74-78, 78-83, 83-87, Weirdo 4, 6 & 11, Arcade 3, and The Complete Crumb Vol. 7.

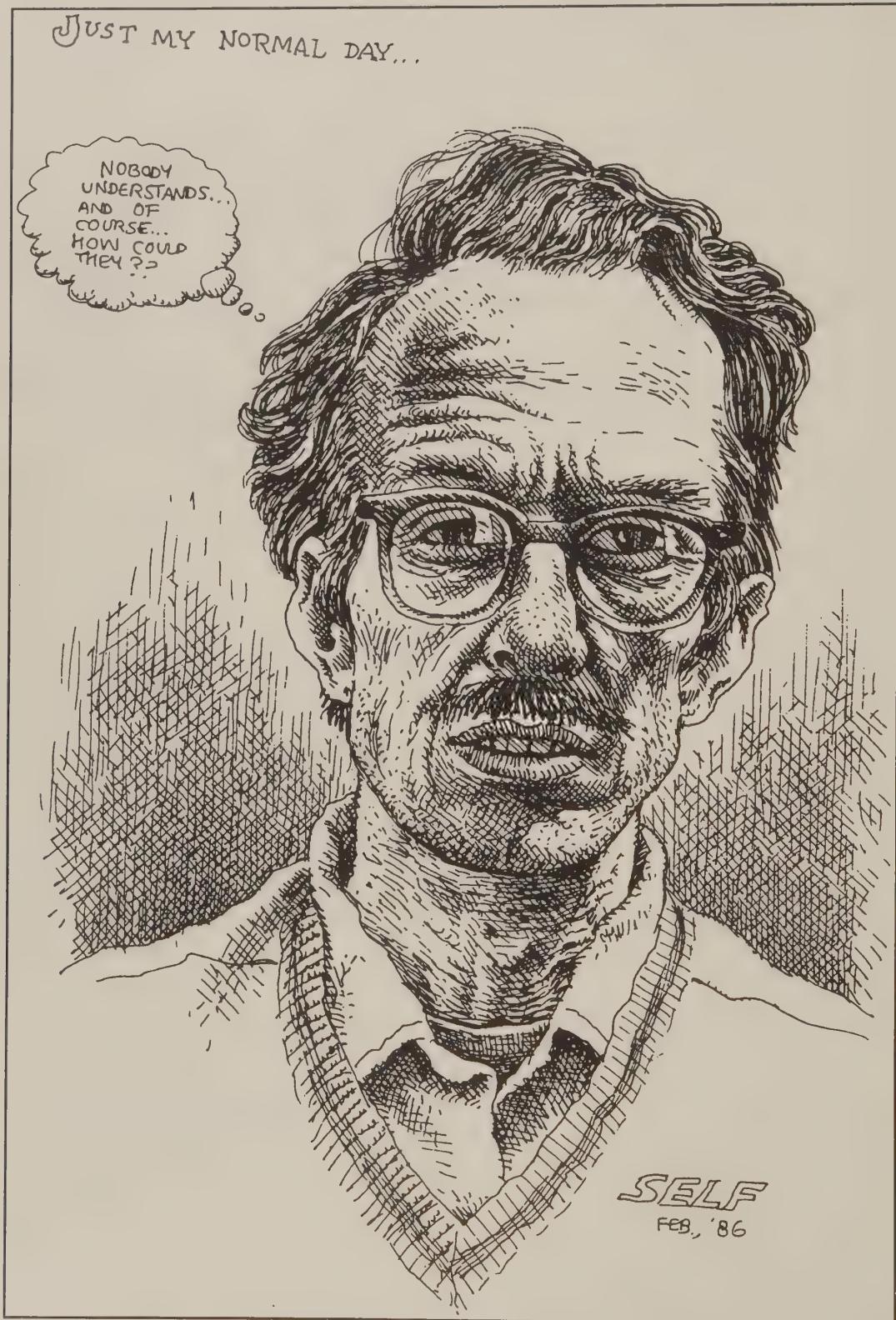
185. **R. Crumb's Head Comix.** New York: Simon and Schuster, 1988. 92pp. (not numbered), \$8.95 soft. Twentieth Anniversary reprint with an additional 23 pages of comics and lengthy introduction by Crumb (see # 396). 15-68: contents of the early printings. The sixth panel on p.32 ("Abstract Expressionist Ultra Super Modernistic Comics") is censored, but the previously deleted panels in "Hey Boparee Bop" are printed here on p.51.  
69-91: added material re. from East Village Other 3/6, 3/7, 3/8, 3/12, 3/13, & 3/43 (1/12/68 to 9/27/68), Yarrow-stalks 3, and Zap 0, 1 & 2.

186. **R. Crumb Sketchbook 1966-67.** Frankfurt am Main: Zwei-tausendeins, Oct. 1981. 362 pp., hardbound in cardboard slipcase with a 24pp. booklet of German translations by Harry Rowohlt. 40 pages are all or partly in color. Some of this material as appeared in a variety of places including:  
Bijou Funnies No. 1  
The Complete Fritz the Cat (1978)  
Unmuzzled Ox No. 1 (Nov. 1971) & No. 2 (Feb. 1972)  
Us: A Paperback Magazine No. 1 (June 1969)  
Yellow Dog No. 1 - 11/12 (1968-69)  
Zap No. 1

187. **R. Crumb Sketchbook July 1978 to Nov. '83.** Frankfurt a. M: Zweitausendeins, Sep. 1984. 384 pp., hardbound in slipcase with a 44pp. translation booklet. Some of the drawings appeared first in:  
CoEvolution Quarterly 29 (Spring 1981)  
" " 30 (Summer 1981)  
" " 37 (Spring 1983)

188. **R. Crumb Sketchbook Late 1967 to Mid 1974.** Frankfurt a. M: Zweitausendeins, July 1986. 388 pp., hardbound in slipcase with a 32 pp. translation booklet. Some of this material has appeared previously in:  
Artistic Comics (Mar. 1973)  
Bijou Funnies 2  
East Village Other Vol. 3 No. 50 (11/15/68)  
EVO 4/13 (3/1/69)  
G.A.S. Lite Vol. 2 No. 10 (1973)  
Mellotoons 1 & 2 (1972 & '76)

189. **R. Crumb Sketchbook November 1983 to April 1987.** Frankfurt a. M: Zweitausendeins, April 1989. 382pp., hardbound in slipcase with a 44pp. translation Booklet. Some of the drawings have previously appeared in:  
Comics Journal No. 116 (July 1987)  
Screw No. 1024 (10/17/88)  
" " 1027 (11/7/88)  
" " 1040 (2/6/89)  
Twist No. 3 (Oct. 1988)  
Weirdo 21 (Fall 1987)  
Whole Earth Review No. 58-60 (Spring-Fall 1988)  
Softcover reprints of the above four volumes, as well as the first in the series: "R. Crumb Sketchbook Nov. 1974 to January 1978, " were published in Nov. 1990.



Self Portrait, February 1986. Item 189

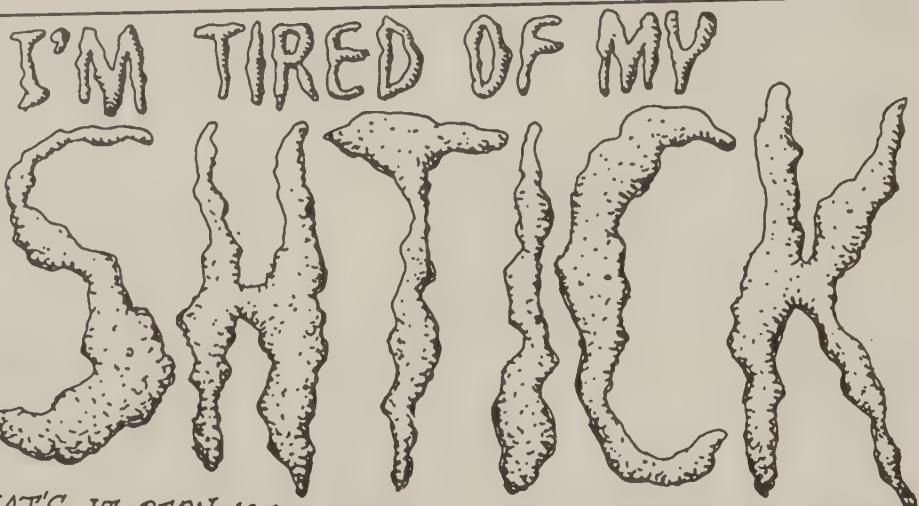
190. **R. Crumb Sketchbook May '87 to April '91.** Frankfurt a. M: Zweitausendeins, Aug. 1993. 387pp., hardbound in slipcase with a 48pp. translation booklet. Some of the drawings have previously appeared in:  
Art Alternatives No. 2 (Oct. 1992)  
The City Vol. 2 No. 7 (Aug. 1991)  
Comics Journal 158 (April 1993)  
Id 1-3 (1990-91)  
"R.Crumb Comix" program (1990)  
"The World According to Crumb" catalog (1992)

191. **R. Crumb Sketchbook Volume 1 — 1964 to Mid '65.** Seattle: Fantagraphics, June 1992. 176pp.(not numbered), \$19.95 soft, \$35 hard, \$75 lt. ed. of 400 with a signature plate drawing of an old ram in a suit from Sk 67-74: 384. Pages 81-96 are in color.  
Cover: drawing of a large woman straddling a locomotive. Surrounding border and back cover design consists of hundreds of tiny characters in silhouette, appearing on all volumes.  
Some of this material has previously appeared in:  
The Comics Journal 121  
The Complete Crumb Vol. 3  
The Complete Fritz the Cat (1978)  
Promethean Enterprises No. 3 (1971)  
Yellow Dog 9/10 & 11/12

192. **R. Crumb Sketchbook Volume 2 — Mid 1965 to Early '66.** Seattle, Fantagraphics, Dec. 1992. 160pp., \$19.95 soft, \$39.95 hard, \$75 lt. ed. of 400 with a signature plate drawing of a woman wearing glasses dated July 1965. Pages 73-88 are in color.  
Cover: drawing of a girl with a shopping bag.  
Some of this material has previously appeared in:  
Comics Journal 121  
The Complete Fritz the Cat (1978)  
R. Crumb Sketchbook 1966-67 (1981)  
Yellow Dog 7 (1968)

193. **R. Crumb Sketchbook Volume 3 — 1966.** Seattle: Fantagraphics, Aug. 1993. 166pp., \$19.95 soft, \$39.95 hard, \$75 lt. ed. of 400 with a signature plate drawing of three clowns in an old car. Pages 81-88 have some color.  
Cover: drawing of a pinhead sitting on a bench.  
This volume reprints Sk 66-67 pp.42-163, with an additional 31 pages published here for the first time.

194. **R. Crumb Sketchbook Volume 4 — Late 1966 to Mid '67.** Seattle: Fantagraphics, April 1994. \$19.95 soft, \$39.95 hard, \$75 lt. ed. of 400 with a signature plate drawing of a German soldier. Pages 81-88 are in color.  
Cover: drawing of a girl with wings and halo watching a guy with devil horns and tail.  
This volume reprints material from the Alexander catalog and Sk 66-67, with 45 previously unpublished pages.



"I'm Tired of My Shtick." Item 190

# PART THREE

## FOREIGN TRANSLATIONS

195. *Belle D'un Jour*. Paris: L'Echo des Savanes/Albin Michel, 1990. 48pp., hardbound. Translation by Jean Moritz. Cover: Mode O'Day at a party with Porpy, Doggo, and other characters. The five Mode O'Day stories are reprinted from *Weirdo* 9, 10, 12, 18 & 27. Pub. in Finland by Like Ed. (1992) as *Paivi Perhonen*.

196. *Big Yum Yum*. Neuilly-sur-Seine: Dargaud Editeur, 1980. 56pp., softcover. French translation of *The Yum Yum Book*. Cover: Guntra on a pile of rubble yawning.

197. *Crumb Crumb*. Amsterdam: Oog & Blik, 1992. 80pp., softcover. Translations by Jan Donkers. Published in conjunction with the exhibit "De Wereld Volgens Crumb" at Teylers Museum in Haarlem (see # 429). Covers: several panels from "Uncle Bob's Mid-Life Crisis" (*Weirdo* 7) over an abstract background. The book reprints stories from *Arcade* 3, *Black and White Comics*, *Hup* 2 & 3, *Mr. Natural* 1 & 2, *Weirdo* 4, 6, 7, 14, 20, 25 & 26, and *Zap* 7.

198. *Den Afskyelige Snekvinde* (Underground # 10). Bagsvaerd, Denmark: Interpresse, 1981. 48pp., softcover. Translations by Tore Bahnsen. Cover: Yeti doing a handstand re. from *Artistic Comics*, p.30 (Sk 67-74: 282). Includes material from *Home Grown Funnies*, *Leather Nun*, *Snatch* 2, and *Zap* 1 & 4.

199. *Ein Heldenleben*. Frankfurt-am-Main: Zweitausendeins, 1992. 164pp., hardbound with a tissue paper dustjacket. Trans. by Harry Rowohlt, lettering by Jurgen Sippel & Michael Hau. Cover: drawing from the cover of *Hup* 3, dust jacket re. *Hup* 3: 5. The book reprints stories from *Hup* 1-3, *Premiere* (April 1991), and *Weirdo* 14-18, 20, 22-27.

200. *Endzeit Comics*. Frankfurt a.M: Zweitausendeins, 1986. 188pp. hardbound. Trans. by Harry Rowohlt. Cover: cover of *Weirdo* 4. Reprints the contents of *Best Buy Comics* and stories from *CoEvolution Quarterly* 23, *Raw* 7, *Snoid Comics*, *Weirdo* 1-13, and *Zap* 10.

201. *Fritz Vender Tilbage* (Underground # 8). Bagsvaerd: Inter-presse, 1980. 53pp., softcover. Cover: Fritz daydreaming about his girlfriends re. from the title page of *The Complete Fritz the Cat* (Belier, 1978). This book along with an earlier volume, *Fritz the Cat — Underground* # 4 (1979 ?), reprint the contents of the Belier book.

202. *Harlem*. Paris: Editions Cornelius, 1993. 48pp., with an introduction by Crumb dated Sep. 1992.  
Cover: drawing of a fruit peddler from Help 22: 36.  
The Book reprints "Harlem" from Help 22: 31–36 and "Bulgaria" from Help 25: 3–8.

203. *Hr. Naturli. Bagsvaerd*: Runepress, 1983. 48pp., softcover. Trans. by Tore Bahnson.  
Cover: drawing from the cover of Mr. Natural 1. Reprints material from Bijou 5, Head Comix, Mr. Natural 1 & 2, Yarrowstalks 1, and Zap 0, 1, 2, 3, 5, 6 & 7.

204. *Mes Femmes*. Paris: Albin Michel, 1989. 80pp., hardbound.  
Trans. by Jean Moritz.  
Cover: Crumb holding a woman's legs — excerpt from a panel in "Uncle Bob's Mid-Life Crisis" (Weirdo 7). Reprints stories from Hup 1 & 2, Weirdo 7, 9, 16, 20, 22, 23 & 25, and Zap 10. Note: this book was reprinted as *My Troubles With Women* (see # 181).

205. *Mis Problemas con Las Mujeres*. Barcelona: Ed. La Cupula, 1989. Spanish version of the above. (Have not seen.)

206. *Pilajuttuja Ja Piirroksia*. Pirkkala, Finland: Soundi Kirja, 1980. Wrappers, 120pp.  
Cover: first panel from Motor City 1: 17 and three small reprints across the bottom. Includes material from Arcade 3, Head Comix, Home Grown, Hytone, Motor City 2, Mr. Natural 2, People's Comics, Uneeda, Zap 1 & 8, and a bio of Crumb on pp.108–117. Note: an early sketch of Crumb looking into a mirror on p.108 is probably published here for the first time, later re. at #38: 48.

207. Robert Crumb. Paris: Futuropolis, 1982. Wrappers, 36pp.(including covers), 12 x 16".  
Cover: lower right corner — black & white drawing of Crumb sitting in a chair re. from High Times 27: 35. The rest of the cover is a blank red, except for the title at top left and publisher's logo at lower left.  
The book reprints stories from Arcade 3, CoEvolution Quarterly 14, 16, 18 & 26, High Times 27, and Weirdo 3.

208. Robert Crumb's Sammelband. Frankfurt a.M: Zweitausendeins, no date. Wrappers, 416pp. Omnibus volume combining three earlier books. Trans. by Bernd Brummbar and Harry Rowohlt.  
Covers: wrap-around color photo of Crumb sitting in a chair laughing, by Ulla Rowohlt.  
3–66: "R. Crumb's Fritz the Cat" (1976) — reprints the cover and contents of the 1969 book, adding the back cover of Insect Fear # 1 on p.66.  
67–270: "Die 17 Gesichter des Robert Crumb" (1975) — reprints material from 1969–74, including a trans. of the interview from Promethean Enterprises # 5.  
271–412: "Voll Auf Die Nusse" (1981) — see # 210 below.

209. *Store Rov. Bagsvaerd*, Denmark: Runepress, 1982. Wrappers, 48pp. Trans. by Tore Bahnson.  
Cover: drawing of a woman in a junkyard re. from Big Ass 1: 2. Reprints material from Big Ass 1 & 2, Black and White, Hytone, Mr. Natural 1, People's Comics, San Francisco Comic Book 3, and Thrilling Murder. Also drawings from Sk 74–78: 43, 45 & 152 are on pp.1, 47 & back cover.

210. *Voll Auf Die Nusse*. Frankfurt a.M: Zweitausendeins, 1981. Wrappers, 142pp. Trans. by Harry Rowohlt.  
Cover: drawing from the cover of Zap 8. Reprints stories from American Splendor 1, Arcade 1–6, Bizarre Sex 5, Dirty Laundry 1, Felch, Gory Stories Quarterly 2½, Home Grown, Mr. Natural 3, San Francisco 4, XYZ Comics, and Zap 7 & 8.

# PART FOUR

## ANTHOLOGIES AND OTHER BOOKS WITH CRUMB ART

211. Abbey, Edward. *The Monkey Wrench Gang* (Tenth Anniversary Edition). Salt Lake City: Dream Garden Press, 1985. Hard-bound with dust jacket, and a limited edition in a slipcase of 250 copies signed by both Abbey and Crumb.  
Cover: The Gang about to sabotage a railroad track.  
In addition to 32 small drawings at the head of each chapter, there are seven full page illustrations opposite the following pages:  
70 – group portrait of the gang.  
116 – a bulldozer going over the edge of a cliff.  
124 – a 4-wheel drive vehicle crushed by a boulder.  
142 – Smith prays while Hayduke chases curious tourists.  
224 – Smith in a dream faces a robot in a room filled with computers.  
248 – Hayduke at a restaurant counter with two characters.  
354 – Doc Sarvis encounters Hayduke on horseback.  
Note: all drawings were re. in the 1987 calendar (see # 241).

212. Abbey, Edward. *The Monkey Wrench Gang* (15th Anniversary Edition). Salt Lake City: Dream Garden Press, 1990. This printing adds six new illustrations and two photos of Crumb and Abbey from the 1987 calendar. The added drawings are opposite the pages below:  
18 – “In the lurid glare....”  
82 – “They worked happily....”  
138 – Smith and Hayduke cutting fence in the desert.  
192 – Hayduke starts a barroom brawl.  
298 – “A powerful ray of light....”  
334 – “He drops the quarter....”

213. Baldwin, J. (editor). Whole Earth Ecolog. New York: Harmony Books, 1990. A collection of material from CoEvolution Quarterly and Whole Earth Review.  
Inside front cover: "A Short History of America" from C.Q. 23: 21-24.  
Back cover: "Epilogue" from W.E.R. 61: 35 (color by Kathleen O'Neil).

214. Bukowski, Charles. Bring Me Your Love. Santa Barbara: Black Sparrow Press, 1983. Softcover, hardbound, and a limited edition of 26 copies lettered A to Z and 350 numbered copies signed by Bukowski and Crumb.  
Cover: title design and drawing of a woman screaming.  
3: title page lettering and drawing of a couple sitting at a table.  
9: a woman in a chair punching herself in the face.  
13: a couple on a bed with the phone ringing.  
15: the same pair fighting over the phone.

215. Bukowski, Charles. There's No Business. Santa Barbara: Black Sparrow Press, 1984. Softcover, hardbound, and a limited edition of 26 lettered and 400 numbered copies signed by Bukowski and Crumb.  
Cover: title design and drawing of a comedian holding a microphone.  
3: title page lettering and drawing of The Sunset Hotel.  
5: small drawing of a sign for The Swan Room.  
9: two guys talking in a dressing room.  
12: a man sticking out his tongue.  
14: an angry customer approaching the stage.  
16: the comedian being pulled from the stage.

216. Callahan, Bob (editor). The New Comics Anthology. New York: Collier Books, 1991. Softcover, 288pp.  
265-276: "Patton" re. from Zap 11: 9-20.  
279-281: "Hypothetical Quandary" story by Harvey Pekar, re. from American Splendor 9: 56-58. A panel also appears on p.14.

217. Calt, Stephen and Gayle Wardlow. King of the Delta Blues — The Life and Music of Charlie Patton. Newton, N.J: Rock Chapel Press, 1988. Softcover, 342pp.  
Cover: title and portrait of Patton. Note: similar drawings of Patton have appeared in the Heroes of the Blues card set and in Blue Goose/Yazoo catalogs.

218. Dooley, Dennis and Gary Engle (editors). Superman at Fifty! The Persistence of a Legend! Cleveland: Octavia Press, 1987. Hardbound with dust jacket and softcover, 192pp.  
61: drawing by Crumb and Gary Dumm of Harvey Pekar thinking about stomping Superman for having ruined the comics field for serious writers. This panel is a preview of a story pub. later at # 103.

219. Estren, Mark James. A History of Underground Comics. Berkeley: Ronin Publishing, 1993. Third printing with a new cover — an enlarged panel from "Keep on Truckin" (Zap # 1).

220. Harp, David and Dr. Nina Feldman. Metaphysical Fitness. San Francisco: minds i press, 1989. Softcover, 234pp.  
79b: "Mr. Natural Does the Dishes" from Mr. Natural 2: 2.  
85-151: "Mr. Natural's 719th Meditation" from Mr. Natural 1: 3-5. Each of the 34 panels is printed on the lower right corner of the odd-numbered pages "so that you can flip through...and see the Old Avatar do his thing." One panel also appears on p.79a.

221. Heller, Steven (editor). *War Heads*. New York: Penguin, 1983. Collection of cartoons with an anti-nuclear theme.  
43: "Mr. Sketchum" re. from *Hydrogen Bomb...Funnies*, p.4.

221a. Jacobs, Karrie and Steven Heller. *Angry Graphics: Protest Posters of the Reagan-Bush Era*. Layton, Utah: Peregrine Smith, 1992. Softcover.  
50: "Oil 'n' Blood" drawing from the cover of *War News # 1*.

222. Kleiner, Art and Stewart Brand. *News That Stayed News — Ten Years of CoEvolution Quarterly*. San Francisco: North Point Press, 1986. Hardbound.  
166–169: "A Short History of America" re. from *C.Q.* 23: 21–24, with an introduction by Kleiner on p.165.  
Note: some of Crumb's other contributions to *C.Q.* are mentioned in an issue by issue breakdown on pp.331–337.

223. Kurtzman, Harvey. *Harvey Kurtzman's Strange Adventures*. New York: Byron Preiss, Epic, 1990.  
Hardbound with dust jacket, 80pp.  
8–9: "Ode to Harvey Kurtzman" (in color).

224. Longhi, Jon. *The Rise and Fall of Third Leg*. San Francisco: Manic D Press, 1994. Softcover.  
Covers: title and wraparound drawing of a group of twisted characters in a desolate urban landscape (color by Bob Armstrong).

225. Mairowitz, David Zane and Robert Crumb. *Kafka for Beginners*. Cambridge, England: Icon Books, 1993.  
Softcover, 176pp. Crumb's largest project since *The Yum Yum Book*: hundreds of drawings illustrate text and translations by Mairowitz. Cover: painted portrait of Kafka in green and purple hues.  
In addition to the many other illustrations, there are several story adaptations:  
12–15: "Golem."  
29–35: "The Judgement."  
39–55: "Metamorphosis."  
57–58: "The Burrow."  
75–84: "The Penal Colony."  
88–95: "The Trial."  
109–124: "The Castle."  
144–153: "A Hunger Artist."  
Note: the book was reprinted in 1994 as "Introducing Kafka" by both Totem Books and Kitchen Sink Press.

226. McClanahan, Ed. *Famous People I Have Known*. New York: Farrar, Straus & Giroux, 1985. Hardbound with d.j. and soft-cover.  
Cover: title and drawing of an overloaded van parked in front of a roadside tavern — the Dew Drop Inn.

227. Parker, Tom. *Rules of Thumb*. Boston: Houghton Mifflin, 1983. Softcover.  
92: a postcard from Crumb to the author dated 2/20/83, with a drawing of himself with a pen behind his ear giving a thumb's-up signal.

228. Pekar, Harvey. *American Splendor — The Life and Times of Harvey Pekar*. Garden City: Doubleday/Dolphin, 1986. Soft-cover, 160pp. Stories and dialogue by Pekar with art by various people.  
Cover: a casually-dressed Pekar appearing on a talk show.  
5–6: introduction by Crumb (see # 385).  
7–10: "The Harvey Pekar Name Story" re. from *A.S. 2*: 3–6.

11–17: “The Young Crumb Story” from A.S. 4: 3–9.  
18–19: “A Fantasy” from A.S. 1: 3–4.  
23–28: “How I Quit Collecting Records” from A.S. 4: 10–15.  
64: “A Compliment” from A.S. 7: 2.  
65–69: “Hustlin’ Sides” from A.S. 2: 41–45.  
70–75: “Jack the Bellboy and Mr. Boats” from A.S. 3: 43–48.  
82–86: “Standing Behind Old Jewish Ladies...” from A.S. 3: 3–7.  
87–88: “Ridin’ the Dog” from A.S. 7: 34–35.  
102–109: “Freddy Visits for the Weekend” from A.S. 5: 3–10.  
140–141: “The Maggies” from A.S. 7: 5–6.  
143–146: “American Splendor Assaults the Media” from A.S. 8: 31–34.  
158–160: “Hypothetical Quandary” from A.S. 9: 56–58.  
Back cover: “Untitled” from A.S. 5: 11.

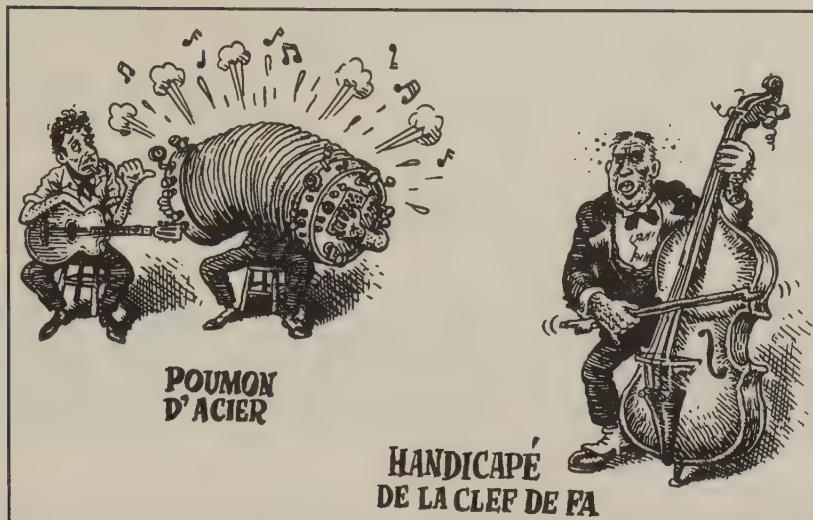
229. Pekar, Harvey. *More American Splendor — The Life and Times of Harvey Pekar*. Garden City: Doubleday/Dolphin, 1987. Softcover, 160pp. Stories and dialogue by Pekar, art by various.  
Cover: Harvey and three associates discuss his first book.  
5–7: “Pickled Okra (Okry)” from A.S. 8: 3–5.  
8–11: “Lunch with Carmella” from A.S. 4: 40–43.  
12: “Rollins on Time” from A.S. 3: 59.  
13: “Visualize, Actualize, Realize” from A.S. 4: 2.  
49–50: “Miracle Rabbis” from A.S. 7: 3–4.  
135: Crumb’s drawing of Pekar from “American Splendor Assaults the Media” is included in the story “A Marriage Album.”  
160: “Mr. Boats’ Miracle Cure” from A.S. 5: 60.

230. Pekar, Harvey. *The New American Splendor Anthology*. New York: Four Walls, Eight Windows, 1991. Softcover, 296pp.  
4–5: “Pa-ayper Reggs...” re. from # 106.  
252: “Excerpt” from A.S. 5: 2.  
Back cover: “Brilliant American Maniacs Series No. 1: Crazy Ed” (in color) from *The People’s Comics*, p.28.  
Note: 300 copies of this book were numbered and signed by Pekar on a bookplate with a panel from A.S. 2: 3, and sold by Water Row Books.

231. Roussin, Didier, Madeleine Juteau and Alain Bouchaux. *L’Argot des Musiciens*. Castelnau-le-Lez, France: Editions Climats, 1992. Softcover, 216pp. A collection of French musicians’ slang.  
Cover: title and drawing of a banjo and accordeon player.  
5: title page lettering and drawing of a man carrying a guitar case. Twenty additional drawings appear on pp.25, 33, 35, 37, 54, 61, 64, 86, 93, 97, 100, 119, 121, 129, 156, 163, 165, 171, 194 & 198.

232. Various artists. *The Apex Treasury of Underground Comics/The Best of Bijou Funnies — A 2-in-1 Underground Classic*. New York: Quick Fox, 1981. A back-to-back reprint of the two books published by Links Books in 1974 & 1975 (see Fiene p.73).

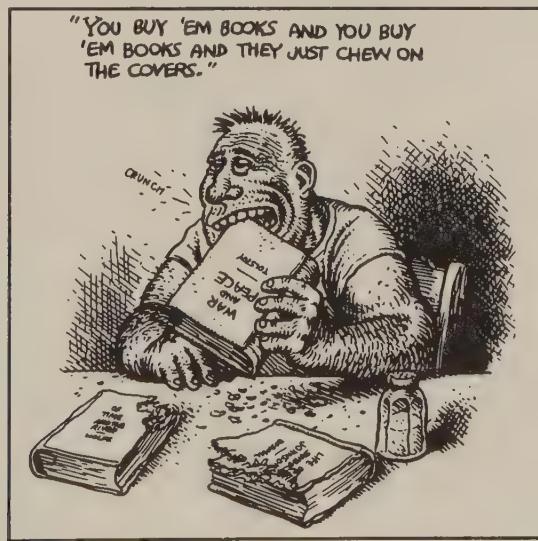
233. Various artists. *The Best Comics of the Decade — Vol. 1*. Seattle: Fantagraphics, 1990. Softcover, hardbound with d.j., and numbered edition of 650 signed by the cover artists, 122pp.  
115–118: “American Splendor Assaults the Media” re. from A.S. 8: 31–34.



*L'Argot des Musiciens.* Item 231

234. Various artists. *The Best Comics of the Decade — Vol. 2.* Seattle: Fantagraphics, 1990. Softcover, hardbound with dj, and numbered edition of 650 signed by the cover artists: Crumb and Gilbert & Jaime Hernandez.  
 27–34: “Uncle Bob’s Mid-Life Crisis” re. from *Weirdo* 7: 8–15.  
 Back cover: self portrait saying “So??” (also appears on the signature plate).

235. Weaver, Ken. *Texas Crude.* New York: E.P.Dutton, 1984. Soft-cover, 144pp. A collection of Texas slang.  
 Cover: title and drawing of a beer-guzzling Texan.  
 Twenty additional drawings are on pp.17, 25, 35, 42–43, 52, 60, 62, 65, 79, 89, 104, 109, 111, 115, 121, 127, 131, 134, 139 & 141. Nine drawings appeared previously at # 26 & 27.



“You Buy ‘em Books” from *Texas Crude.* Item 235

236. Yoe, Craig and Janet Morra-Yoe. *The Art of Mickey Mouse.* New York: Hyperion, 1991. Hardbound with dj and softcover, 128pp.  
 44: various drawings of Mickey from Sk 66–67: 39, 50, 61, 215, 269, 335, 352 & 354.

MR. NATURAL SEZ:  
There's no place like the  
**WINTERS BIKE SHOP!**



— R. CRUMB

Winters Bike Shop. Item 238

# PART FIVE

## MISCELLANEOUS: CARDS, POSTERS, ETC.

### BALLOT

237. "Herbicide" (1986) — 4pp. folded mailer, 7 x 11½", printed by the Forest Issues Task Force of the Sierra Club, Sierra Nevada Group, North San Juan, Ca. Petition addressed to the Forest Service to protest herbicide use in Ca.  
Cover: flying bats wearing ranger hats spraying a forest.

### BIKE BOTTLE

238. Drawing of Mr. Natural on a customized bike with parasol top and pig riding in a basket — "Mr. Natural sez: There's no place like the WINTERS BIKE SHOP!" (1990).

### BOOKLET

239. "The Origins of Mr. Natural" (1983?), 20pp., 2 x 2½", white stock. Pub. by Rock City, Standardville, Va. Intended to accompany the first Mr. Natural figure (see # 277), most copies were destroyed.  
Cover-14: the title story re. from Mr. Natural 1: 11-13.  
15: "Sunny Side Up" from Mr. Natural 1: 2.  
16-17: "It's a Workaday World" from Uneeda: 14-15.  
18: "Mr. Natural Does the Dishes" from Mr. Natural 2: 2.  
19: "Twas Ever Thus" from Changes 3: 47  
20: drawing of Natch with shovel similar to the cover of 2 Bit Comics # 1.  
The second printing of the booklet was on yellow stock, 24pp., 4 x 5¼" (1984):  
Cover: three panels from R. Crumb Checklist page 137.  
2-21: contents of the first printing.  
22: drawing of Mr. Natural with a vacuum cleaner from Sk 66-67: 339.  
23: cover of Zap 1.  
24: first panel from Zap 5: 17.

### BROADSIDE

240. "Pumping Gas" by Diane Callum, 8½ x 11", 1985. Title lettering and drawing of a woman struggling with a gas pump illustrating a poem by Callum. Signed by the author and Crumb, the broadside was sold to help fund a trip to Nicaragua by a group of artists and poets.

## CALENDARS

241. The 1987 Monkey Wrench Gang Calendar. Pub. by Dream Garden Press (\$7.95), reprinting the seven full page drawings from the book with added color, six new color drawings, and all of the small drawings in black & white. Also: a photo by Ernie Bulow of Crumb and Abbey at Arches National Park dated Mar. 24, 1985.  
Cover: title and drawing of the Gang scrambling over rocky terrain to avoid searchlights.  
January: Doc and Bonnie setting fire to a billboard.  
February: the Gang sabotaging road making equipment.  
March: reprints the drawing from the book opposite p.116.  
April: " " " " " p.124.  
May: Smith and Hayduke cutting fence in the desert.  
June: reprints the drawing opposite p.142.  
July: Hayduke starting a fight in a bar.  
August: reprints the drawing opposite p.202.  
September: " " " " p.224.  
October: " " " " p.248.  
November: Smith stealing food from tourists.  
December: reprints the drawing opposite p.354.  
Back cover: reprints the cover of the book.

242. 1990 Carlson & Turner — Antiquarian and Scholarly Books, Portland, Maine. One sheet, 9 3/4 x 14 3/4", on card stock with a specially commissioned illustration by Crumb:  
"The Book Reader" — drawing of self reading a book, floating above a ruined urban landscape. At top —  
"He yearned for a life of quiet study, high above this vail of tribulation and tears..." (For a preliminary sketch see Sk 87-93: 28-29).

243. R.Crumb's 1994 Calendar. Pub. by Landmark Calendars, Novato, Ca., licensed by Kitchen Sink Press. 12 x 12", \$10.99. Reprints "classic covers from America's top Under-Ground cartoonist."  
Cover: Mr. Natural 2.  
Inside front cover: brief biography.  
Interior: covers of Despair, XYZ Comics, Snarf 6, Weirdo 2 & 25, Mr. Natural 3, Zap 0 & 2, San Francisco 3, Artistic, Arcade 3 & 4.  
Back cover: reprints the above.

## CARDS

244. "R.Crumb Cartoon Drawings at Modernism" (1983) Modernism Gallery in San Francisco, 5 x 7", reprints two panels from Weirdo 1: 28.

245. Christmas Card — "Have a Happy Holiday from Robert, Aline, & Sophie" (1984) self portraits of each. Same design was used in 1989 (see # 71: cover).

246. "Black Sparrow Press is Moving" (1986) — change of address announcement card, 6 3/4 x 4", with drawing of a bird dragging a nest full of books. Red and dark brown on tan stock.

247. Invitation to the opening of Crumb's exhibit at La Hune in Paris March 6, 1986. Two panels of a character in a vulture-woman's jaws titled "Me 'n' My Muse by R. 'Mr. Terrified-of-everything' Crumb."



La Hune Invitation. Item 247

248. Christmas card — "Have Yourself an Expressionistic Little Christmas — from The Crumbs, 1987." Robert, Aline, Sophie and cat drawn by all three.

249. Jack Kerouac T-shirt availability announcement from Water Row Books (1987), 9 x 6" on beige stock. Reprints the portrait from the "Meet the Beats" portfolio (see # 300). Also on gray stock, 8½ x 5½".

250. Business card — Gregg Gannon, Production Design/Art Direction, Los Angeles (1989). Drawing of a stressed-out Gannon dealing with a client on the phone.

251. "R.Crumb Cartoon Drawings and Paintings 1975–1990" exhibition at Modernism, San Francisco. Folded card, 7 x 9", reprints the cover of *Weirdo* 26 with bio and selected bibliography on the back.

252. Christmas card — "Have a Merry Christmas — et Bonne Annee et Merci Aurevoir! — from Robert, Sophie & Aline Crumb (1990). Self portraits by each with Crumb dressed as Santa Claus. New address in France is given, effective April 1, 1991.

253. Dimitri Shipounoff — "Restauration D'Objets Dorés sur Bois à L'ancienne," Paris 1991, 6½ x 5½". Lettering and drawing of a craftsman working on an old picture frame in his studio.

254. Invitation to the opening of the exhibit "Le Monde Selon Crumb" at CNBDI, Angouleme, France on Jan. 23, 1992, 6 x 6". Drawing of self waving and saying "Salut les filles! Je serai là!!"

255. Invitation to the opening of the exhibit "De Wereld Volgens Crumb" at Teylers Museum, Haarlem, Netherlands on May 9, 1992, about 6 x 8½". (Have not seen.)

256. Invitation to a concert by Les Primitifs du Futur at L'Estaminet, Bruges, Netherlands on May 10, 1992, 4½ x 5½". Reprints the cover of the record (see # 352).

257. Christmas card — “Have a Good’n! Joyeux Noel from Les Crumb — Robert, Aline, Sophie, Erica, and Jesse” (1993). Drawing of the extended Crumb family in a narrow alley in Sauve.

## CATALOGS

258. Pepper & Stern Rare Books Catalog # 20, Santa Barbara, Ca. (1984), wrappers 6 x 8½". Fifty copies were handbound and signed by Crumb.  
Cover: title lettering and drawing of two men browsing through stacks of books. A poster was also printed.

259. Modern American and Beat Literature Catalog # 29, Jeffrey H. Weinberg Bookseller, Sudbury, Ma. (1985).  
Cover: portrait of William Burroughs from the “Meet the Beats” portfolio.

260. Water Row Books Catalog # 33 (1987), Sudbury, Ma.  
Cover: drawing of a beatnik admiring a leaf from the cover of Arcade 3.

261. Last Gasp Summer 1988 Catalog. Cover reprints the jam drawing by Crumb, Moscoso, Spain, and Wilson for the 20th Anniversary of Zap Comix (see # 287).

262. Water Row Books Catalog # 40 (July 1988), 5½ x 8½".  
Cover: “Keep on Truckin’” re. from Zap 1: 22.

263. “Drawn to Excellence — Masters of Cartoon Art” — exhibit at the Cartoon Art Museum, San Francisco, 1988 (see # 418). The catalog reprints the title page from “Where Has it Gone...” (Weirdo 14) on p.27, and Crumb is mentioned on p.25 in Kenneth K. Kirste’s essay “Drawing the Line.”

264. “The Face Behind the Laugh (Cartoonists’ Self Portraits)” — exhibit at the Cartoon Art Museum, San Francisco, 1988 (see # 419). Drawing on p.24 of Crumb doing a sketch in curator Mark J. Cohen’s copy of Head Comix (dated Sept. ’88).

265. “Zap to Zippy — The Impact of Underground Comix” — a 25 Year Retrospective at the Cartoon Art Museum in San Francisco (1990), catalog distributed by Last Gasp. Reprints the cover of Zap 1 and a panel from Weirdo 4: 38.

266. Water Row Books Catalog # 45 (Mar. 1990). Cover reprints “Sunny Side Up” from Mr. Natural # 2: 2.

267. Sotheby’s Sale # 6048 — “Collector’s Carrousel” (June 22, 1990). Lot ?: “Cheap Thrills” (1968) — artwork for the cover of the record by Big Brother and the Holding Company.

268. Sotheby’s Sale # 6121 — “Collector’s Carrousel” (Dec. 17, 1990). Lot 244: “Shake it up Baby” (1971) — previously unpublished drawing of Angelfood McSpade. Also: lot 243: drawing of a young woman with glasses (Feb. 1966), not illustrated.

269. “Misfit-Lit Contemporary Comic Art (1991), 56pp., \$4.95. Pub. by Fantagraphics. Catalog for the exhibit at the Center on Contemporary Art in Seattle, March 15 – May 4, 1991.  
Cover: small excerpt from “Footsy” (Weirdo 20).  
8: enlarged excerpt from “People...” (Weirdo 26).  
12: greeting card re. from # 170: 112.  
13: unpublished cover for Zap 1 re. from # 171: 79.  
20: page from “Footsy” (Weirdo 20).  
21: brief bio of Crumb and panel from “Cave Wimp” (Zap 12). Quotes from Crumb appear on pp.9–13, 17.

270. Sotheby's Sale # 6261 — "Comic Books and Comic Art," Dec. 18, 1991. Hardbound, \$35. A section devoted to underground artists on pp.150–158 includes the following:  
150 (lot 323): artwork for "Ode to Harvey Kurtzman" from # 223: 8–9.  
153 (lot 332): group of Zap comix with # 0, 1, 2 & 3 illustrated in color.  
155 (lot 338): 21 Crumb books with color illustration of The Yum Yum Book, R.Crumb's Fritz the Cat, Mr. Natural 2 and The Sad Book.  
156 (lot 339): unpublished cover for Zap 7 — drawing of Mr. Natural surprised to see Flakey Foont bowing before an altar, and lot 340 — the artwork for "Jack the Bellboy and Mr.Boats" (American Splendor 3: 43–48), two pages illustrated. The final auction prices were: lot 323– \$4950, 332– \$1870, 338– \$2200, 339– \$6600, 340– \$2750.

271. The World According to Crumb (Le Monde Selon Crumb), 64pp., 7 x 10", wrappers with dust jacket. Pub. by CNBDI, Angou-leme, France. Catalog for the exhibition (Jan. 23 – Mar. 29, 1992). Text, interview, and color photo of Crumb by Jean-Pierre Mercier. French and English text on alternating pages with dozens of reprinted drawings and the following new material:  
Cover: Mr. Natural, Fritz, Snoid and other characters exploding from Crumb's head.  
3: "Lord what must I do to be saved?..." drawing of a quiet village scene.  
7: "Springtime in Cleveland, 1963" — young Crumb smells a flower.  
11–13: "What is it about people when they're BOPPIN" and JIVIN' that's so repugnant to me?? (th' repudiation of 'Keep on Truckin')" — from Sk 87–91: 300–302.  
15: a narrow alley in a French town.  
23: "Every person is entitled to self-realization" — Roman Dodo on his knees praying, dated April 20, 1991.  
24: "A moment of truth with Aline, April 1991" — RC watches her scrub the floor.  
25: a bearded man saying "Why do I wear the funny little hat? Because I'm going bald, shmuck!" (Sk 87–91: 380).  
26: "Hey, how 'bout this ANIMAL NATURE?!" — a goat and pig-woman in a barnyard.  
32–33: two Medieval peasant faces (Sk 87–91: 371).  
35: Crumb in bed with a large camera pointed at him (Sk 87–91: 372).  
48: "...Burned Out Again!" — Crumb on a couch with his sidekick the little pig (Sk 87–91: 296).  
50: "Mr. Natural On the Banks of that Silvery Stream" (Sk 87–91: 367). Early version of the strip in Hup 4.  
51–55: "Mr. Natural — Superior Son of a Bitch" — early version of the strip in Hup 4.

272. "Comic and Illustration Art" (June 14, 1992) — Howard Lowery Auctions, Burbank, Ca.  
22 (lot 84): "I like tall, slim fellows" — watercolor drawing for one of the Topps Monster Greeting Cards.  
51 (lot 192): "Bride of Bigfoot" — previously unpublished drawing of a lovestruck sasquatch eyeing a beautiful woman, with the title in large stylized letters (dated '87).

273. Ken Sanders Books — Catalog 3 — "The Complete Works of Edward Abbey" (1993).  
Cover: photo of Abbey and Crumb at Arches National Park from # 241.  
13: drawing of Hayduke in a restaurant from # 211: 248.  
14: six small drawings from The Monkey Wrench Gang.  
15: six more drawings " " " "  
16: Smith stealing a package of meat from # 212: 334.  
The above artwork was offered for sale for \$850 & \$750.

274. Sotheby's Sale # 6446 — "Comic Books and Comic Art" June 26, 1993.  
Lot 233: watercolor of a majorette (1966) illustrated in color, described in Fiene #315 — not sold.

Lot 238: "Ducks Yas Yas" (Zap 0) — sold for \$14, 500.  
Lot 240: "Ol' Uncle Uh Uh & his Garbage Truck" (Zap 0) — \$3500.  
Lot 241: "Joey Tissue and the Dummies" (Bijou 4) — \$3000.  
Lot 242: "Snatch Comics Writhes Again" (Snatch 3) — \$1600.  
Lot 244: "Good Tone Records" cover — not sold.  
Lot 245: Snoid Comics cover with color overlays — \$3000.  
Lot 246: Winds of Change Vol.II No. 9 cover — \$1500.  
Also two lots of comix were sold — lot 237 (illustrated by the cover of Home Grown Funnies) and lot 239 (illo of Head Comix & Fritz the Cat first editions).

275. R.Crumb Retrospective. Clothbound, 360pp. Catalog of the exhibition (see # 431), includes most of the art from the show and additional work that wasn't exhibited. Initial printing of 1800 was greatly reduced after the show when 1300 unsold copies were destroyed. All copies are signed by gallery director Alexander Acevedo on the flyleaf with a serial number from a corresponding dollar bill, which serves as a certificate of authenticity.  
Cover: pasted-on drawing of a man with an incinerated head and the words "Please, please" (dated Cleveland November 1966).  
2: self portrait — "So Loie, what do you think of my sexual attitudes, hn?..."  
3: hand written introduction by Crumb dated "New York, August 1993."  
4-5: "Forward" by Laurel I. De Vore.  
6-9: text "Foo: Lampoons and Parody, 1958" and covers of Foo 3, 4 & 6 — all by Charles Crumb.  
10: text "Arcade — Fritz the Cat, Billy Bean, Oggie, Mabel and Jim."  
11-78: sketchbook strips and drawings (June 1961–Jan. 1964). Pages 34, 35, 37, 41, 43, 48, 51, 54, 55, 59, 61, 62, 68, 76, & 78 appeared previously in # 169.  
79: text "Notes and Arcades."  
80-83: 30 color drawings from letters to Marty Pahls (June 1959 – Sep. 1963). Nine have appeared previously in # 169: 87, 90, 93, 95 and # 170: 83–87.  
84-85: text "The Big Yum Yum Book" and color photo of the original manuscript.  
86: text "The Crumb First Love Books."  
87-109: "The Danie Coloring Book" (1964).  
111-122: "You're so Silly" (1964), first page is in color.  
124-128: "For You With Love — A poem by Louis Untermeyer illustrated by R.Crumb" (1964).  
130-134: "Danie's Pink Rose" (1966).  
136-140: "For You With Love" (1964) — sketches.  
141: three color heart-shaped locket drawings.  
142-169: Arcade (June 1964). Thirteen of these pages first appeared in # 191.  
171: drawing of a New York City scene.  
172-177: text "Peoria Exhibition, 1966" and five drawings from the show.  
178: text "The Barrow Sketchbook 1966–1970, Sketchbook 1968–1970."  
180-215: sketchbook drawings, most of them previously unpublished. Pages 203, 205, 207, 210 & 211 are in Sk 67-74: 22, 11, 18.23 & 15.  
216-272: sketchbook drawings, most have appeared in Sk 67-74.  
273-275: "Kitchen Kut-Outs" text, sketch and color photo of the original hanging mobile.  
277: "Head Comix" unused cover (in color) first published in #171: 45.  
279-353: various covers and stories from 1965 to 1992 illustrated on odd-numbered pages (stories represented by title page only), title, date and price are on the even pages.  
355: 49 spoolmen (1960–1990) — color photo of wooden spools with faces drawn on each.  
357: Abstract ceramic set (1977) — color photo of a painted pitcher and two cups.  
359: color Christmas card drawing of Santa Claus examining a book.

276. Illustration House, New York November 6, 1993 auction catalog.  
42 (lot 163): "Comics From Other Planets Dept." All four pages of the story from *Weirdo* 15 are reprinted here.

276a. Sotheby's Sale # 6588 — "Comic Books and Comic Art" (June 18, 1994).  
lot 301: large self portrait saying "Hi Mom!" dated '76 (illustrated), and three other drawings of women.  
lot 303: "The R. Crumb \$uck\$e\$\$ Story" (1972) from *People's Comics*: 7-10 (the first page is illustrated).  
Lot 301 sold for \$1725 and 303 sold for \$12, 650.

## FIGURINE

277. Mr. Natural (1984), 4½" tall, sculpted by David Wilk for Rock City, Charlottesville, Va. Available hand-painted or unpainted with a small booklet "The Origins of Mr. Natural" (see # 239). Note: an earlier version of the figure was rejected by Crumb and most were destroyed. Ads for this version did however appear in some publications, for example *Rolling Stone* # 422 (May 24, 1984), p.66.

278. Mr. Natural (1993) vinyl squeeze toy, same design as above, in a color box illustrated by Crumb from Kitchen Sink Press. A Mr. Natural trading card is included — same as the one at # 381, but with different info on the back.

## FLYERS

279. "Benefit for Alliance for Nuclear Responsibility and California Nuclear Freeze Initiative" — Jan. 30, 1982 in San Francisco. Lettering and drawing of a mushroom cloud rising above a devastated city.

280. "Early Jazz Greats" — ad for the trading card set from Yazoo Records (1982).

281. "Bring Me Your Love" by Charles Bukowski publication announcement from Black Sparrow Press (1983). Reprints the drawing from the title page of the book.

282. "Bring Me Your Love" by Bukowski — Black Sparrow Press Broadside/Flyer # 11 (1983), 10 x 17", purple and blue on light blue stock, with the drawing of a couple struggling with a phone.

283. "There's No Business" by Bukowski — Black Sparrow Press Broadside/Flyer # 12 (1984), 10 x 17", orange and purple on pink stock, with the drawing from the title page of the book.

284. "Annual Burritos, Beer and Cheer — Dec. 14, 1984" invitation to the Last Gasp holiday gathering. Lettering and drawing of a bearded guy surrounded by drunken guests.

285. Pioneers of Country Music trading card set from Yazoo Records (1985), gray on yellow stock. Two different ads designed by Crumb.

286. *Louie Bluie* — a film by Terry Zwigoff (1985). Drawing of musician Howard Armstrong playing a fiddle, flanked by a sexy woman and a grinning demon. Across the top — info about the San Francisco premiere of the film lettered by Crumb (see also # 306).

287. 20th Anniversary of Zap comics celebration at the San Francisco Arts Commission Gallery — March 11, 1988. Jam drawing by Crumb, Moscoso, Spain and Wilson includes Mr. Natural sitting on the ground saying "Forsake the world and follow me!" The same drawing was used for the cover of the Last Gasp Summer 1988 catalog.

288. Fantagraphics Books publications announcement for October 1988 depicts the original unused cover art for The Complete Crumb Vol.3: a jubilant young Crumb holding a check in one hand and one of his greeting cards in the other. Reprinted in color at # 452.

## LABEL

289. "De Vilbiss Brand Snake Oil Cure All" — ornate label design with a detailed drawing of the De Vilbiss Hotel in Winters, Ca. Used on souvenir patent medicine bottles and t-shirts for the hotel's centennial celebration and picnic on Aug. 19, 1989.

## LETTERHEADS

290. Drawing of a woman frantically typing (no date-about 1983) for Diane Callum, who worked with Crumb on Winds of Change. The drawing is reprinted on the cover of WOC Vol.V No.1 (Jan. 1984). See also # 240.

291. Superior Pictures, San Francisco. Logo for the film company that produced "Louie Bluie" (see # 286).

292. Kitchen Sink Press (1985). Title lettering and drawing of the rural headquarters of KSP in Princeton, Wi., (a converted barn), with copies of Kitchen Sink books at lower right, signed and dated '85. Also: an envelope with basically the same drawing minus words, books, signature and date.

## MASTHEAD

293. Sipapu Vol. 12 No. 1, whole # 23 (1981). A periodical dealing with the alternative press published by Noel Peattie in Winters, Ca. Title design with a drawing of the sun rising, or setting, behind mountains.

## MENUS

294. Five designs for Goodstuff, a restaurant in Winters: drawing of a man eating at a sidewalk table (1985), a bearded cowboy winking and giving the OK sign (1987), a guy in a Chinese outfit saying "Your mother would want you to eat like this" (1988), a woman cyclist thinking about lunch on a hot day (1989), and "Over 40, So What" — drawing of the owner of the restaurant in an old car (1990).

## PIN

295. Cloisonne pin of Mr. Natural, four colors,  $1 \frac{1}{8} \times \frac{7}{8}$ ", from Planet Studios (1991).

296. Three cloisonne pins from Kitchen Sink: Mr. Snoid, Smelly Old Cat (both  $\frac{7}{8}$ "), and Mr. Natural ( $1 \frac{1}{8} \times \frac{5}{8}$ "). Each is affixed to a backing card with color artwork.

## PINBACK BUTTONS

297. "Charles Bukowski is published by Black Sparrow Press" portrait of Bukowski dated 1982. The same drawing was used on a t-shirt (see # 364).

298. Six buttons from Kitchen Sink (1983) continue the series from 1977: # 113 – Real Gone Goose (Crumb # 9), # 114 Housetop Howard (Crumb # 2), # 115 – Fuzzy the Bunny (Crumb # 11), # 116 – Pasternack Q. Punk (Crumb # 3), # 117 – Piggy Hogg (Crumb # 7), # 118 – Little Billy Hunker-snucker (Crumb # 1).

299. Two buttons from Fantagraphics (1991) — Mr. Natural and Whiteman, sold in a set with buttons by Aline Kominski-Crumb, Vaughn Bode and Jim Woodring. Also: a promotional button of Mr. Natural and Buddy Bradley by Peter Bagge was given away with mail orders around this time.

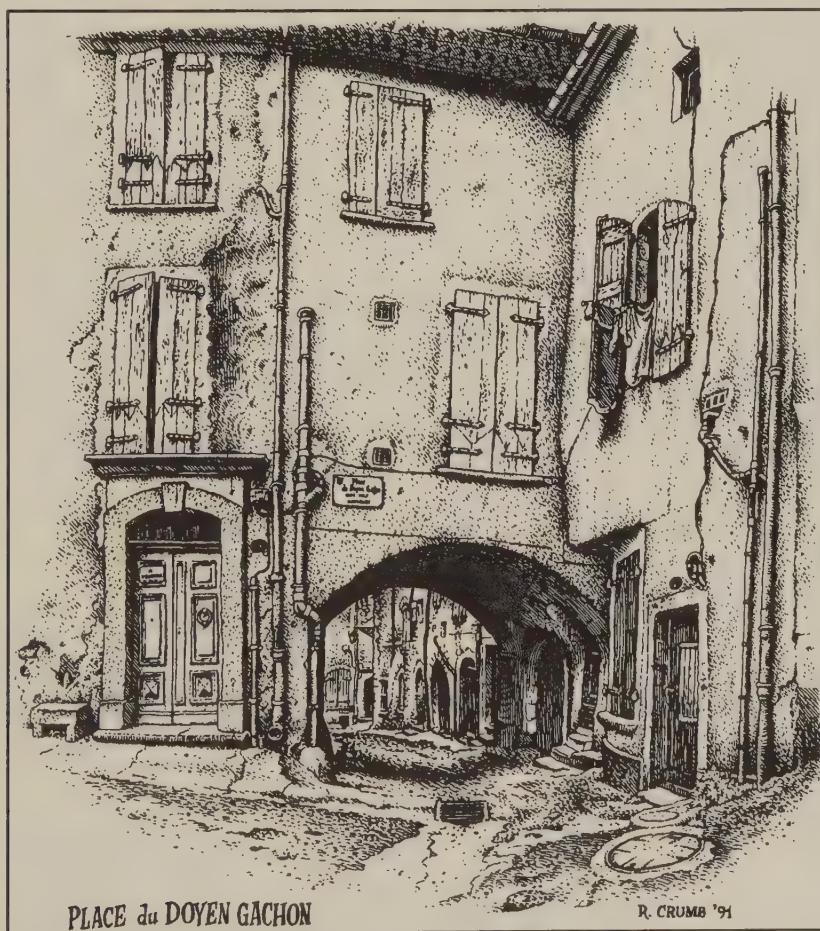
## PORTFOLIOS

300. "Meet the Beats — A Portfolio of Portraits by R.Crumb." Published by Water Row Press, Sudbury, Ma. (1986), 6 1/8 x 9 1/8", handbound, limited to 100 numbered copies signed by Crumb. Portraits of Jack Kerouac, William Burroughs and Allen Ginsberg with bibliographies of each. A set of posters was also produced (see # 325).

301. "A Benefit Portfolio in Defense of the First Amendment." Published by The Comic Book Legal Defense Fund, distributed by Kitchen Sink Press (1987). Twelve 9 x 12" black and white prints by various artists in a folder, limited to 1500 numbered sets, the first 250 signed by the artists. The Crumb drawing is an unpublished cover for *Weirdo* 18: a goofy-looking couple in the street.

302. "The Yolo Portfolio by R.Crumb." Published by L'Imagerie Editions, Sherman Oaks, Ca. (1990). A set of four black and white prints, 20 x 20", in a folder limited to 150 signed and numbered sets. The number and signature appear on a 8 1/2 x 14" card. The prints reproduce *Winds of Change* covers — Vol. II No. 1 (July 1980), II/4 (Oct. 1980), II/7 (Feb. 1981), and II/9 (April 1981).

303. "Vues de Sauve." Published by Crumb in 1991. A set of eight black and white prints, 8 1/2 x 11 3/4", in a purple folder. Also a signed and numbered edition of 50. The drawings are: Place du Doyen Gachon, Rue du Pont Vieux, Rue du Pont Vieux (doorway), Le Chemin de Bagard, Rue Mazan, Rue du Terrail-Haut, Rue Lorette, and Le Front de Sauve (which also appears on a plate affixed to the cover). A second edition has a different color folder, a square binding, and signature on the plate instead of the folder.



From *Vues de Sauve*. Item 303.

## POSTCARDS

304. A Short History of America (1980) from Top Drawer Enterprises, Hancock, Vt. Postcard unfolds accordion-style, reprinting the panels from CoEvolution Quarterly 23: 21-24.

305. The Monkey Wrench Gang by Edward Abbey (1985) published by Dream Garden Press, 4 x 6", reprints the cover of the book.

306. Louie Bluie (1985) — folded postcard invitation to the premiere of the film with title drawing (see # 286).

307. "Don't worry, everything's going to be fine..." (1986) published in France by Anagraphis. Drawing of a guy with two vulture-women, same as the silkscreen (see # 337).

308. "The Art of R.Crumb" exhibit at Gotham Book Mart Gallery (1987), on blue stock, with two panels re. from XYZ Comics: 19.

309. Invitations to the Zap 12 opening party at Psychedelic Solution (1989). One reprints a panel from "Cave Wimp" (5½ x 3 3/4"), two re. a page each from "Rotten to the Core" (4 1/4 x 6"). The last two were also printed in a 5 x 7" size with the message area blank.

310. "Go and Fuck Thyself" — drawing of a devil masturbating (1989) pub. by Glenn Bray, Sylmar, Ca., 3½ x 5½", black on bright orange stock.

311. Don Donahue/Apex Novelties (1989). Drawing of a scruffy-looking comix collector searching for a copy of "Suds."

312. Series of thirteen cards pub. by Artpost, New York (1989). The first five are in color:  
AP 118 — cover of Mr. Natural 2.  
AP 119 — cover of Despair.  
AP 120 — cover of Weirdo 16.  
AP 121 — drawing from the cover of Weirdo 3.  
AP 122 — " " " " Home Grown Funnies.  
AP 123 — "Caught in the Grips of Despair?"  
AP 124 — nuclear family from Weirdo 3: 34.  
AP 125 — "The Desparate Character" from Zap 6: 11.  
AP 126 — "Sunny Side Up" from Mr. Natural 1: 2.  
AP 127 — "Keep on Truckin" from Zap 1: 22.  
AP 128 — "Where Has it Gone..." from Weirdo 14: 13.  
AP 129 — "Do you hate everything?" from High Times 94: 31.  
AP 130 — "People Make Me Nervous" from Weirdo 3: 7.

313. Ham radio QSC correspondence card for "Derrick and Marsha Minnis, Winters, California, U.S.A." Drawing of a guy clutching a microphone (1991), limited to 1000 numbered cards. According to Minnis this was probably the last drawing Crumb did before moving to France. His art supplies were already packed and he had to borrow some to do this piece.

314. Set of ten black and white cards in an envelope pub. by Fantagraphics (1991), all reprinted from sketchbooks.  
#1: Eggs Ackley riding a vulture demoness (Sk 78-83: 197)  
2: drawing of a stressed-out character (Sk 78-83: 157)

3: man reading a tiny book (Sk 67–74: 107)  
4: self portrait dated Feb. '86 (Sk 83–87: 236)  
5: "It's a cruel world!" (Sk 74–78: 215)  
6: "cessation of desire" (Sk 74–78: 143)  
7: "The little guy that lives inside my brain" (Sk 83–87: 219)  
8: "Need More Comics" (Sk 83–87: 179)  
9: "I can't take another minute of this" (Sk 83–87: 242)  
10: "Executing the family cat" (Sk 83–87: 265)

315. Invitation for an exhibit of Crumb's work in Carcassonne, France, July 25 – Oct. 15, 1991. Drawing of Crumb pointing at a gallery where his work is exhibited.

316. Set of nine color cards from Kitchen Sink (1992): drawing from back cover of Zap # 0, flower child re. from All Stars 2: 8, Stoned Agin'! from Zap 0, "Love Me or Leave Me" from Arcade 2: 5, "Hamburgers" from Zap 2: 4, cover of San Francisco Comic Book # 3, a woman balancing a globe from from Arcade 1: 23, "Kitchen Kut-Outs!" from Zap 1, and "Kiwi" from Best Buy: 30.

317. R. Crumb Postcard Book — see # 184.



Carcassonne Invitation. Item 315

## POSTERS

318. "Weirdo Jeans" (Barcelona, 1981) — reprints the back cover of *Weirdo* 1.

319. "A Short History of America" (1981) pub. by Kitchen Sink, 23½ x 16½", reprints the panels from *CoEvolution Quarterly* 23: 21–24 in color.

320. Pepper & Stern Rare Books (1984), 17½ x 23". Reprints the cover of Catalog 20 (see # 258).

321. "Get your visual kicks at The Magazine..." (a used book and magazine shop in San Francisco), 11 x 14", 1984? Different drawing of the character from the cover and p. 2 of *Weirdo* 9 saying "Pssst! Hey! C'mere! I got some-thin' I wanna show ya!!"

322. "Hinckle Free at Last. Mon. and Thurs. only in the Examiner" (1985), 21¼ x 13½", black and white with red lettering on heavy card stock. Drawing of three cops dragging Hinckle and his dog down the street. (See also # 93).

323. *Louie Bluie* — color poster of the film (1985), 19 x 25".

324. *Wild Dog* (1985), 18 x 24". Drawing by Crumb and Victor Moscoso of San Francisco's mayor dressed as Little Bo Peep with a mob of cops, criminals and politicians emerging from her skirt. At the top is the title logo — a crazed-looking dog gripping a pen in his teeth with scenes from the city in the background. This was the cover for the first issue of an aborted magazine.

325. *Meet the Beats* — a set of three hand printed posters pub. by Water Row Press, (1986). Limited to 100 copies, they reprint the three portraits from the portfolio (see # 300): Jack Kerouac, William Burroughs, and Allen Ginsberg. The first two are 17 x 11", the third is 18 x 12". There were also five each of the Burroughs and Ginsberg posters lettered A to E and signed by them.

326. *Charles Bukowski* (1986) pub. by Water Row Press, hand-printed, limited to 300 copies, the first 50 signed by both Crumb and Bukowski. Portrait of the poet with the quote "A man who can beat the horses can do anything he makes up his mind to do."

327. *Rotten to the Core* (1989) — *Psychedelic Solution*, New York, 16 x 23". Reprints both pages of the jam from *Zap* 12: 38–39 with two additional panels.

328. *R. Crumb Comix* (1990), 16 x 20". Poster for the Hip Pocket Theatre production (see # 438). Self portrait: "myself seen through a distant mirror" (Sk 87–91: 153).

329. *Raw* Vol. 2 No. 3 (1991) — 14¼ x 22½," color promotional poster reprints the cover.

330. *Marilyn Montreuil* (1991). Drawing of a Marilyn Monroe look-alike perched on a garbage can for a musical comedy at the Theatre National de Chaillot. (See also # 356).

331. *Le Monde Selon Crumb* (1992), 17 x 25½", pub. by CNBDI, Angouleme, France for the exhibit. Color drawing of Crumb's characters exploding from his head (same as the cover of the catalog) with exhibition information at the bottom.

332. "Blues Against Blindness" benefit concert hosted by Wavy Gravy at the Berkeley Community Theater Jan. 25, 1992. The silkscreened poster is a collaboration between Crumb and Alton Kelley, with a repeating image of an old blues musician. Limited to 250 numbered copies signed by Kelley.

333. *De Wereld Volgens Crumb* — 23½ x 35½", for "The World According to Crumb" exhibit at its next stop at Teylers Museum, Haarlem, Netherlands (May 9–June 21, 1992). Same drawing as # 331.

334. Paris Musette au Fauberg (1992). Title and stylized drawing of a pair of dancers and three musicians for a couple of concerts in Paris in July 1992.

335. Zap 13 (1994), 16 x 23" — La Luz de Jesus Gallery, Los Angeles. Reprints "The Last Lunch" jam from Zap 13: 3-4 with an extra panel and exhibition information at top.

## PRINTS

336. "The Beautiful Experience: the Weirdo Makeover" (1983) pub. by Modernism, San Francisco. A 19 color silkscreen, signed and numbered edition of 90, 30 x 24½", reprinting the drawing from Weirdo 1: 28-29.

337. Vulture Women (1985) pub. by L'Atelier, Paris. A 16 color silkscreen, signed and numbered edition of 200, 25 x 29½". Drawing of a scared guy with two vulture women saying "Don't worry, everything's going to be fine..." Also available as a postcard.

338. Weirdo # 9 cover (1985) pub. by L'Atelier, Paris. A 9 color silkscreen, signed and numbered edition of 100, 20 x 26".

339. Hup # 3 cover (1990) pub. by Apex Novelties, Berkeley, Ca. A 12 color silkscreen, signed and numbered edition of 100, 22 x 22".

340. "Let's Talk Sense About This Here Modern America" (1990) pub. by Fantagraphics. A 12 color silkscreen, signed and numbered edition of 200, 18½ x 24". Also available as a poster. Re. from Arade 2: 5.

341. Emil Vacher (1991) pub. by Silex in France (no other info).

342. "Mr. Natural, Flakey Foont & Devil Girl" (1991) pub. by Kult Verlag, Walluf, Germany. A 17 color silkscreen, signed and numbered edition of 199, with a certificate of authenticity also signed by Crumb, 11½ x 16". Drawing of Devil Girl twisting her body around for Mr. Natural and Foont, saying "Hey, check this out! Look what I can do!"

343. "Nightmare Alley" by Kim and Simon Deitch with added drawings by eleven other artists, pub. by Fantagraphics (1992). Limited to 250 numbered copies signed by the Deitch Brothers. Crumb's contribution is a drawing of a tired old Pogo Possum.

344. A Short History of America (1992) pub. by Kitchen Sink. Limited edition of 250 signed and numbered copies, 29½ x 22". Reprints the twelve panels from CoEvolution Quarterly 23: 21-24 with the three panels from # 144: 35.

345. Zap # 1 cover (1993) pub. by Kitchen Sink. Limited edition of 250 signed and numbered copies, 22 x 29". Reprints the cover for the first time in full color.

## PROGRAMS

346. R. Crumb Comix (1985), 8pp., 5½ x 8¼", printed on green stock. Cover: self portrait from Sk 78-83: 381, surrounded by a collage of Crumb characters.

347. R. Crumb Comix (1990), 12pp., 5½ x 8½", printed on cream stock. Cover: self portrait from Sk 87-91: 153, also appears on pp. 6-7.

348. "American Splendor — The Life and Times of Harvey Pekar," a performance of the play by Vince Waldron at the San Diego Comic Convention July 6, 1991, 8pp., 5½ x 8½", on yellow stock. The cover reprints a panel from American Splendor 9: 56. Inside front cover reprints "A Compliment" from A.S. 7: 2, and the back cover re. three panels from A.S. 2: 6.

## PUPPETS

349. Mr. Natural and Angelfood McSpade pull-toys (1992) from Editions Cornelius, Paris, full color cardboard, about 8" high, with moveable arms and legs.

## RECORDS, CD'S AND CASSETTES

349a. "The Otis Brothers" — Flying Crow Records FC 103 (1982). Cover: title and drawing of three fat guys playing guitar, fiddle and banjo (dated '81).

350. Yazoo's History of Jazz — Yazoo 1070 (1982). Front and back covers by Crumb includes 16 of the portraits from the "Early Jazz Greats" card set (see # 378).

351. Ma Rainey's Black Bottom — Yazoo 1071 (1982). Cover lettering by Crumb.

352. Louie Bluie — Arhoolie 1095 (1985). Soundtrack album of the film by Terry Zwigoff with Crumb's cover design from the poster, etc. (see # 286).

353. Cassette Gazette — Sitting Around the Kitchen Table, Feb. 19, 1986. With special guests Robbie Robertson & R.Crumb." Pub. by Jim Haynes/Handshake Editions, Paris. A taped conversation on a variety of topics with Crumb participating from time to time.  
Cover: title lettering and drawing of a kitchen table with glasses, wine bottle and pack of cigarettes.  
Note: during the conversation Crumb is sketching a teapot which appears at Sk 83-87: 243.

354. "Cocktail D'Amour — Dominic Cravic and Robert Crumb Present Primitifs du Futur" — Media Sept JB 112 (France, 1987), a 10" mini-LP with liner notes by Gilbert Shelton. Cover: cubist drawing of the band playing their instruments. Crumb plays mandolin on all tracks of the record.

The following are CD's:

355. King of the Delta Blues — The Music of Charlie Patton — Yazoo 2001 (1991). Cover artwork re. from the book on Patton (see # 217).

356. Diane Tell — "Marilyn Montreuil" — Columbia Col 469191-2 (France, 1991) Music from the theatrical production with Crumb's drawing on the back cover (see # 330).

357. Gerard Dole — "Co Co Colinda — Louisiana Cajon & Creole Style" — Playasound PS 65086 (France, 1992). Cover lettering and drawing of Dole with an accordion (dated '91).

358. Big John Wrencher — "Maxwell Street Alley Blues" — Blue Sting BS 028 (Belgium, 1992). Cover: drawing of three musicians with skyscrapers in the background. A re-issue of an LP from the Chicago blues label Barrelhouse circa 1970. (I have not seen the original.)

359. "The Beau Hunks Play the Original Laurel & Hardy Music 2" — Movies Select Audio MSA 99025 (Holland, 1993). Page 3 of booklet: portrait of composer LeRoy Shield. A variation of this drawing, with a background silhouette of instruments, appears on the cover greatly reduced.

## RUBBER STAMPS

360. Top Drawer Rubber Stamp Co., Hancock, Vermont, added at least 15 new Crumb designs to their catalog in 1981 and 1984.

361. Fritz the Cat from Fantagraphics (1991), 2½ x 2¼."

## SIGN

362. "Mr. Natural Does the Dishes" color metal sign, 9 x 12½", from Kitchen Sink (1991). Reprints the strip from Mr. Natural 2: 2. Note: a metal sign featuring Crumb's cover of Snarf 6 was announced but cancelled prior to this one.

## STATUE

363. "The Vulture Goddess" (1990) — statue made of wood, epoxy, clay, and latex enamel paint, height 48", width 40", depth 27". Executed with the help of Timothy Dalton and exhibited at the 1990 Modernism show.

## T-SHIRTS

364. "Team Bukowski — Black Sparrow Press" portrait of Charles Bukowski encircled by lettering, dated 1982. Same drawing as the button (see # 297).

365. Beau Bagels restaurant in Davis, Ca. Drawing of a walking bagel with top hat and cane, also used on in store displays, ads, etc. For example of ad see # 156: 14.

366. Nine shirts available from Last Gasp: Mr. Natural ("Quest into the Unknown"), Keep on Truckin', Tommy Toilet, Stoned Agin', Mr. Natural — "Twas Ever Thus," Mr. Snoid — "I'm just full o' meanness!," Louie Bluie, Weirdo logo, and Mr. Natural — "The whole universe is completely insane!" (new version of the drawing from Zap 1, dated 1987).

367. "Naturists" — small drawing of Mr. Natural on a shirt from The Naturist Society, Oshkosh, Wi.

368. Seven shirts from Top Drawer Rubber Stamp Co. in the 80's: covers of Zap 0 & 1, "Help build a better America!," Stoned Agin', "Times are tough, huh, bud?," "The whole universe is completely insane!," and Fritz the Cat.

369. Six shirts from Yazoo/Blue Goose Records: Memphis Minnie, Blind Lemon Jefferson, Big Bill, Charley Patton, Blind Blake and Furry Lewis. All re. from the "Heroes of the blues" card set. All were re-issued by Last Gasp/Shanachie Records in 1991.

370. "Team Bukowski — Black Sparrow Press" portrait of Charles Bukowski encircled by lettering, dated 1982. Same drawing as the button (see # 218).

370. Louie Bluie — Superior Pictures (1985). Color drawing for the film, same as the record and poster (see # 286).

371. Six designs from The Monkey Wrench Gang available from Dream Garden Press (1986): group portrait of the gang, Hayduke, Bonnie, Seldom Seen Smith, Doc Sarvis, and a wrench.

372. Meet the Beats — Water Row Press (1987). Portraits of Kerouac and Burroughs from the portfolio (see # 300).

373. Dr. Julian G. Schiller (1987) — drawing of Mr. Natural holding up a finger saying "Chiropractic...Naturally!" The drawing was also used on tote bags.

374. Robert Johnson portrait from Superior Pictures (1990). Re. the drawing from the cover of 78 Quarterly # 4.
375. "It's a cruel world!" from Fantagraphics (1990). Drawing of a woman walking down the street from Sk 74-78: 215.
376. "From Off the Streets of Cleveland Comes American Splendor" (1992) drawing of Harvey Pekar sniffing bread from a panel in "Hypothetical Quandary" (A.S. 9: 58). Produced for the play "American Splendor..." by Vince Waldron.
377. War News — (1991). Reprints the title logo from the first issue of the newspaper (see # 107).
378. Fantagraphics (1993), drawing of self sitting by a window re. from Weirdo 4: 42.

## TRADING CARDS

379. Early Jazz Greats — Yazoo Records (1982). A boxed set of 36 cards in the same style as the earlier set "Heroes of the Blues" (1980). Color portraits of musicians from the 1920's and 30's with brief biographies on the back by David Jasen.
380. Pioneers of Country Music — Yazoo (1985). A boxed set of 40 cards with color portraits on the front and biographies by Richard Nevins on the reverse. Note: the original artwork for the above sets was displayed at the Gotham Book Mart Gallery in 1987 (see # 415).
381. Kitchen Sink promotional trading cards featuring various artists (1988). Two cards have Crumb art: # 13 — Mr. Natural and # 28 — Homegrown Funnies, which reprints a panel from "Whiteman Meets Bigfoot."
382. "R. Crumb Trading Cards" — Kitchen Sink (1991). A boxed set of 36 color cards of his characters including himself. Text on the reverse is by Dave Schreiner.
383. The three Yazoo boxed sets were re-issued by Eclipse Enterprises, Forestville, Ca. in 1992 with different colored boxes and expanded biographical text by Rich Nevins.
384. "A Short History of America" — Kitchen Sink (1992). A promotional card reprinting three panels in color with poster ordering information on the back. Included with other trading card sets like "Republicans Attack!."

# PART SIX

## VARIOUS WRITTEN MATERIAL

### INTRODUCTIONS

385. American Splendor — The Life and Times of Harvey Pekar. Garden City: Doubleday/Dolphin, 1986.  
5–6: “Introduction,” hand-lettered, dated April 1985. Crumb writes about Pekar’s driven personality, his method of writing, and the days when they were neighbors in Cleveland.

386. The Best of Neat Stuff. Westlake Village, Ca: Fantagraphics 1987. A collection of comics by Peter Bagge.  
4: “Peter Bagge — The R.Crumb of the Eighties!!,” dated Oct., 1987. Bagge’s drawing style is described and the New York new-wave comics scene of the late Seventies is compared with the first wave of undergrounds.

387. The Complete Crumb Comics Vol. 4: Mr. Sixties! Seattle: Fantagraphics, 1989.  
vii–xiv: “Introduction,” hand-lettered, dated Winters, April, 1989. Crumb writes about his old friend Marty Pahls (author of previous introductions in this series) who died in Feb., 1989. He then continues with his own life from 1966 to early 1968. Six photos on p. ix of Pahls with RC, Charles and Sandra Crumb, and Aline Kominski.

388. The Complete Crumb Comics Vol. 5: Happy Hippy Comix. Seattle: Fantagraphics, 1990.  
vii–viii: “Introduction,” hand-lettered, dated Feb. 1990. Crumb discusses living in New York in 1968: working for EVO, meeting other artists, and being hounded by conniving businessmen. Two photos on p. ix: Crumb with Jane and Jay Lynch, and reading to his infant son Jesse.

389. The Complete Crumb Vol. 6: On the Crest of a Wave. Seattle: Fantagraphics, 1991.  
vii–viii: “Introduction,” h.l., dated Sep. 1990. Crumb writes about the years 1969–70 and his girl friends at the time, with several photos on pp. vi & ix.

390. The Complete Crumb Comics Vol. 7: Hot ‘n’ Heavy! (1991).  
vii–viii: “Introduction by R.Crumb,” h.l., dated Feb. 1991. Life in Potter Valley is covered, as well as the peak and eventual decline of the counter-culture.

391. The Complete Crumb Vol. 9: R. Crumb Versus the Sisterhood! (1992).  
vi–viii: “Introduction by R.Crumb,” h.l., dated June ’92.

By the early seventies Crumb is feeling burned-out, and stops drawing comics. He returns to his old love music: collecting records, playing with Robert Armstrong, Allan Dodge, and Terry Zwigoff, and eventually recording. Four photos on p.vi of the house in Potter Valley and three of the band playing (1972–74).

392. *Cosmic Retribution — The Infernal Art of Joe Coleman*. Seattle: Fantagraphics & Portland: Feral House, 1992.  
 1: “On Joe Coleman,” h.l., dated August 1992.

393. *From A to Zippy*. New York: Penguin Books, 1991.  
 5–6: “Introduction — My Close Personal Friend, Bill Griffith,” h.l., dated Winters, October 1990.

394. *Lonely Nights Comics* by Dori Seda (1986), \$2.00, 44pp., pub. by Last Gasp.  
 2: “Introduction by R. Crumb,” h.l., dated April 1985.

395. *R. Crumb Checklist of Work and Criticism* by Donald M. Fiene. Cambridge, Ma: Boatner Norton Press, 1981.  
 xv: “Final Comment by Crumb,” h.l. A few brief remarks about the relevancy of the checklist.

396. *R. Crumb’s Head Comix* (20th Anniversary Edition). New York: Simon and Schuster, 1988.  
 7–11: “Twenty Years Later...by the ‘Head’ Himself, R. Crumb” h.l., dated Sept. 1987. In one of Crumb’s longest written pieces he remembers life in 1967: working for American Greetings in Cleveland, the move to San Francisco, and a detailed description of a cross country trek.

397. *Zombie Mystery Paintings* by Robert Williams. El Cajon, Ca: Blackthorne Publishing, June 1986.  
 5: “Introduction,” dated June 1985. Crumb describes Williams style and lack of acceptance by the art establishment. He also mentions that a Williams painting could be bought for “the unbelievably low, low price of \$600!!!” When the book was reprinted in 1990 by Last Gasp, Crumb added a postscript to the original introduction: “Hup, I just wanted to let you know that Williams guy is now selling those originals for \$6000 a piece. Tough, Boobi, you had your chance.”

## LETTERS

398. *Big Mouth* No. 2 (Mar. 1993), \$2.95, 36pp., pub. by Starhead Comix, Seattle, Wa.  
 31: Crumb comments on the previous issue.

399. *The Comics Journal* No. 123 (July 1988), pub. by Fantagraphics.  
 29: Crumb responds to an editorial by R. Fiore in C.J. 121, whose reply follows on pp.29–30.

400. *The Comics Journal* No. 125 (Oct. 1988).  
 35–37: second letter from Crumb re-stating his opinion of commercialized music, with a lengthy response from Fiore (see # 477 & 478).

401. *Cultural Correspondence* No. 12/14 (Summer 1981).  
 41: “Crazy Music” — full page letter to editor Paul Buhle about surreal lyrics and imagery in old blues records.

402. *Here We Go* No. 3 (Nov.–Dec. 1985). A self-published collection of letters to B.N. Duncan following the last issue of his magazine *Tele Times* in Dec. 1982. Letters (or excerpts) from Crumb are on pp. 14–15, 23, 29, 30, 35, 55, reprints of art appear on 23, 29, 30, 49, 50, 55, and a photo of him is on p.24.

403. Point Drawn No. 1 (Nov. 1986) & No. 2 (Mar. 1987). Self-pub. by B.N. Duncan, both reproduce correspondence from Crumb: P.D. 1 — postcard dated Nov. 5, 1986 on p.93.  
P.D. 2 — letters on pp.71, 80–81, 136, with responses from Duncan on pp.82–84, 128–135. The cover of *Hup 1* is re. on p.134.

404. Tele Times No. 22–30 (1980–1982). Self-pub. by B.N Duncan in Berkeley covering the local Telegraph Avenue street scene and a variety of other topics, including comics. Letters from Crumb were printed in every issue following # 21 with it's Crumb cover and interview, up to the last — # 30. Usually commenting on a previous issue, some of the letters continued an ongoing feud with a British dominatrix named Lucrezia. Pages with letters are:  
T.T. Vol. 2 No. 22 (Dec. 1980) — p.109  
2/23 (Mar. 1981) — 105, 136  
2/24 (Jun. 1981) — 16–17  
2/25 (Sept. 1981) — 14, 16, 152, 174  
2/26 (Dec. 1981) — 22–23  
2/27 (Mar. 1982) — 10, 13, 15  
2/28 (Jun. 1982) — 20, 22, 38, 43, 44, 48  
2/29 (Sept. 1982) — 33  
2/30 (Dec. 1982) — 14, 48, 53

405. Twisted Image No. 7 (1986), pub. by Ace Backwords.  
14–15: "R.Crumb speaks out on comix and art and the mental health of the Backwords" — two letters are reproduced, giving Backwords advice and moral support, with a sketch of a man's head exploding "Flip yer lid, Sid!" Also: a photo of Crumb and a reversed version of "Stoned Agin" by Roldo titled "Straight Agin! Welcome to the 80's kids..."

406. Twisted Image 31 (July 1991).  
Cover: drawing by Backwords of himself and Crumb in a boxing ring.  
3–5: letter from RC dated July 8, 1991 on the subject of Holocaust revisionism with a photo of him and a two panel cartoon by daughter Sophie. Backwords' response follows on pp.6–9.

407. Twisted Image 39 (April 1992).  
6–7: "My Troubles with R.Crumb" — a two page letter from R.C. dated March 6, 1992 is reproduced, with an introduction and drawing of Crumb by Backwords, as well as two panels by Sophie Kominsky-Crumb.

408. Other issues of Twisted Image with letters from Crumb:  
# 3 (Feb. 1983) — p. 2  
6 (Jan. 1984) — 2  
13 (Dec. 1989) — 4  
37 (Jan. 1992) — 7  
43 (Oct. 1992) — 8

Additional letters from Crumb have appeared in: Buzz #3: CoEvolution Quarterly # 37: 150, Death Rattle Vol.2, No.3: 2 (Feb. 1986), Face It # 20: 18 (Aug. 1989), I Like Comics # 1: 65, Logomotive # 3: 15, Mondo Montana: 68 (1980), Off the Wall # 3: 4, Stickboy # 2: 27 (1989), Stop # 7: 4 (1983).

## Screenplays

409. "Sassy" by R.Crumb and Terry Zwigoff. First draft dated May 1988, 116 pages, with two full page drawings: title page — female sasquatch (Sassy) carrying off Dennis Whiteman, and opposite page 87 — Whiteman sees Sassy in a trashy outfit with wine bottle and cigarette, surrounded by junk food. The script is loosely based on Crumb's story "Whiteman Meets Big Foot" in *Home Grown Funnies* (1971) which was also the basis for a theatrical production by the Dell'Arte Players in 1980 (see # 435).

410. "Anything for Money" by Terry Zwigoff and R.Crumb. First draft dated August 1988, 105pp., with a title page drawing of a suburban couple watching their neighbors from a window.

## Storyline

411. *Big Mouth (You and your...)* No. 1 (July 1992), 36pp., \$2.95. Pub. by Starhead Comics, Ocean Shores, Wa. All stories drawn by Pat Moriarty and written by other artists.  
13–17: "Dad" — written by Crumb. An unusual collaboration for him, Crumb talks about having another artist illustrate his story in a letter at # 398.

# PART SEVEN

## ART EXHIBITIONS

412. "R.Crumb Cartoon Drawings" — July 5 to Aug. 13, 1983 at Modernism in San Francisco. The artwork for 45 stories and covers was exhibited. A silkscreen print and card were published by the gallery at this time (see # 336 & 244).

413. "The Comic Art Show" — July 18 to Aug. 26, 1983 at the Whitney Museum of American Art in New York. A group show that included Crumb's story "That's Life" from *Arcade 3*: 5–9 and the back cover of "Car-load O'Comics."

414. Solo exhibition — Mar. 3 to April 3, 1986 at La Hune, Paris. (See # 247).

415. "The Art of R. Crumb" — Sep. 29 to Oct. 23, 1987 at the Gotham Book Mart Gallery in New York. The original artwork for the three Yazoo trading card sets and illustrations for Charles Bukowski's "There's no Business" were exhibited as well as work from *Weirdo*, *Hup*, etc.

416. "The USSR–USA Cartoon Exchange" — Jan. 29 to Mar. 5, 1988 at the San Francisco Arts Commission Gallery. Works by 67 Soviet and 45 Bay-area artists, including RC and AKC, were exhibited. The catalog includes a quote from Crumb: "I confess! I confess! I'm a decadent Western cartoonist... I use cartooning as a way to play with myself."

417. "Raw: Images from the Graphix Magazine that Over-estimates the Taste of the American Public" — Feb. 22 to Mar. 11, 1988 at the New York Institute of Technology, Old Westbury, New York. Crumb's story "Jelly Roll Morton's Voodoo Curse" (*Raw* 7: 5–10) was shown with work by Art Spiegelman, Gary Panter, Charles Burns, and other Raw artists.

418. "Drawn to Excellence — Masters of Cartoon Art" — Aug. 25 to Nov. 19, 1988 at the Cartoon Art Museum, San Francisco. The title page for "Where has it Gone...?" (*Weirdo* 14: 13) was included in the show and catalog (see # 263).

419. "The Face Behind the Laugh — Cartoonists' Self Portraits" Nov. 25, 1988 to Mar. 4, 1989 at the Cartoon Art Museum, San Francisco. An exhibition of art from the collection of Mark J. Cohen included two Crumb drawings: a self portrait dated 1987 and a sketch of himself signing a copy of *Head Comix* for Cohen (see # 264).

420. "Zap Comix # 12" — June 7 to Aug. 7, 1989 at Psychedelic Solution Gallery in New York. An exhibit of the original art for the comic with an opening night party reuniting Crumb, Rick Griffin, Victor Moscoso, Gilbert Shelton, Spain, Robert Williams and S. Clay Wilson. Additional work by the artists was also shown.

421. "Drawings for Funk's Sake" — Aug.-Sep. 1989 at Natsoulas Gallery, Davis, Ca. A group show of local artists included Crumb's "Mr. Natural's 719th Meditation" from *Mr. Natural* 1: 3-5. He was also included in a Feb. 1989 show "Artists for Amnesty."

422. "Zap to Zippy — The Impact of Underground Comix, A 25 Year Retrospective" — Jan. 11 to Apr. 7, 1990 at the Cartoon Art Museum in San Francisco. The art for "I Remember the Sixties" (# 122: 38-42) was included (see # 265).

423. "R.Crumb Cartoon Drawings and Paintings 1975-1990" — May 4 to June 23, 1990 at Modernism in San Francisco (see # 185).

424. "R.Crumb Comics – Recent Work" — Oct. 5 to Dec. 30, 1990 at Duke University Museum of Art, Durham, N.C. The exhibit coincided with a second production of the play "R. Crumb Comix."

425. "High and Low: Modern Art and Popular Culture" — Oct. 7, 1990 to Jan. 15, 1991 at the Museum of Modern Art in New York. An exhibition comparing "high" art of the 20th Century with advertising illustration, graffiti, caricature, and comics. Crumb's work was featured in a display that included copies of *Zap* and *Weirdo*, the original art for the covers of *Weirdo* 9 & 13, and "The Nightmare" drawing from *Promethean Enterprises* 4: 38-39. Nearby paintings by Philip Guston show a connection with Crumb's potato-head character from both covers of *Weirdo* 7.

426. "Misfit-Lit Contemporary Comic Art" — Mar. 15 to May 4, 1991 at the Center on Contemporary Art, Seattle. A group show that included "American Splendor Assaults the Media" (AS 8: 31-34), "Hypothetical Quandary" (AS 9: 56-58), and the two *American Splendor* anthology covers. Crumb also attended panel discussions and other personal appearances. The exhibit travelled to other cities: The Artifax Alternative Museum in Minneapolis (Dec. 91-Jan. 92), the L.A.C.E. Gallery in Los Angeles (Feb.-Apr. 92), and the Plug-in Gallery in Winnipeg (Summer 92).

427. Solo exhibit — July 25 to Oct. 15, 1991 at Galerie Arcade, Carcassonne, France. An invitation card was pub. (see # 315).

428. "Le Monde Selon Crumb" — Jan. 23 to Mar. 29, 1992 at CNBDI, Angouleme, France. The largest exhibit of Crumb art to date with sections devoted to different aspects of his life: work for American Greetings Corp., stories dealing with his relationships with women, family life, and a large selection of restaurant napkins covered with sketches. There was also a large sculpture of Crumb's exploding head filled with hundreds of self portraits. Crumb's appearance at the opening included a performance with Les Primitifs du Futur (see # 354).

429. "De Wereld Volgens Crumb" — May 9 to June 21, 1992 at Teylers Museum, Haarlem, Netherlands. The Angouleme exhibit at its next location. A book and poster were pub. for the show (see # 197 & 333).

430. "Comic Power" — Sep. 18 to Oct. 30, 1993 at Exit Art/The First World, New York. A massive exhibition of underground and alternative art, with about 90 artists, included the story "Cave Wimp" from *Zap* 12. The show moved on to Boston, Vancouver, and Regina in 1994. A catalog is scheduled to be published later in 1994.

---

431. "R. Crumb Retrospective" — Nov. 1, 1993 to Jan. 30, 1994 at Alexander Gallery, New York. About 200 pieces of art were exhibited, with many more available for sale. Arranged chronologically, the show featured drawings from letters to Marty Pahls, greeting cards, two sketchbooks, the original manuscript of *The Yum Yum Book*, and a selection of covers and stories from *Zap* 0 to *Hup* 4. Also on display were the original "Kitchen Kut-Outs" hanging mobile and an abstract painted ceramic set. A limited edition catalog was published for the show (see # 275).

432. *Zap* 13 Show — June 3 to July 3, 1994 at La Luz de Jesus Gallery in Los Angeles. Artwork for the final ? issue of *Zap*, with all of the artists except for Gilbert Shelton appearing at the opening.

433. Selected Works on Paper — June 16 to July 30, 1994 at Modernism, San Francisco. Group show includes Crumb's "Weirdo Makeover" print.



# PART EIGHT

## THEATER AND FILM

434. "R. Crumb Comix" — a play in two acts adapted from Crumb's work by Johnny and Diane Simons for the Hip Pocket Theater of Fort Worth, June 14–July 14, 1985. With John Murphy starring as Crumb, the play included segments on "Uncle Bob's Mid-life Crisis," "Mr. Snoid Goes Bohemian," "Superior Blues," "Cessation of Desire," "Mr. Natural's 719th Meditation," "Horny Harriet Hotpants," and "Whiteman." A soundtrack cassette (without Crumb artwork) was released by Flying High Records. See also # 249 & 408.

435. "Whiteman Meets Bigfoot" — a two-act play by The Dell'Arte Players Co. of Blue Lake, Ca., toured the area Sep.–Dec. 1985 with a two week run in San Francisco. Adapted from Crumb's story in *Home Grown Funnies* by Michael Fields and the company, and directed by Jane Hill. This second production (the first was in 1980) featured narration by Mr. Natural and actors in oversized bigfoot costumes. A screenplay based on the same story was written by Crumb and Terry Zwigoff in 1988 (see # 409).

436. "The Confessions of R. Crumb" — a one hour documentary film written by RC and produced by Mary Dickinson for the Arena program on the BBC, airing in the U.K. on Feb. 20, 1987. The film shows him at home, in his studio drawing, and at a comics convention.

437. "Comic Book Confidential" (1989) — a 90 minute film by Ron Mann about the history of comics includes a segment on Underground comix with Crumb, Moscoso, Spain, Shelton, and others. Crumb discusses Fritz and Mr. Natural and his move to San Francisco in the sixties. Early film footage shows him with the other Zap artists and Harvey Kurtzman at work on the Science Fiction Comics jam. Available on video cassette and CD ROM, which has additional artwork and 8 pages of biographical text.

438. "R. Crumb Comix" — a play adapted from Crumb's stories and directed by Johnny Simons for the Hip Pocket Theater in Fort Worth, June 1 to July 1, 1990. A production different from the 1985 play starring Gerald Blow, including material based on the stories "People...Ya Gotta Love 'Em!," "Life Certainly is Existential," "Cave Wimp," "I'm Grateful! I'm Grateful!," and "R.Crumb's Modern Dance Workshop." There was a second production at Duke University in Oct. 1990 with stage sets painted by Crumb and a different cast (see # 243 & 250).

439. "Qui a peur de Robert Crumb?" (1992) aired on the TV program *Oceaniques* in France around the time of The World According to Crumb exhibit. Produced by FR3 and CNBDI, directed by Philippe Pilaud with Patrick Sausse.

440. "More than Mad" (1993?) — Harvey Kurtzman documentary with some early Crumb footage.

441. "Crumb" (1994) — a 119 minute film directed by Terry Zwigoff that premiered at the Toronto (Sep. 10 & 12) and New York (Sep. 27) Film Festivals, with a general release scheduled for early 1995. Filmed over a six year period with footage of Crumb visiting brothers Charles and Max, drawing with his son Jesse, the opening of the 1990 Modernism show, and preparing for the move to France. Friends and wives past and present were interviewed for a revealing portrait of the man. Critical response to the film was extremely positive, with distribution offers and invitations to other film festivals including Sundance and Berlin.

# PART NINE

## MATERIAL ABOUT CRUMB

442. Albright, Thomas. *Art in the San Francisco Bay Area 1945–1980*. Berkeley: University of California Press, 1985. Crumb and underground comix are discussed on p.175 reprinting *Mr. Natural* 2: 3 on p.174. A brief bio of Crumb also appears on pp. 269–270.

443. Anonymous. “Sex in the Comics,” *Playboy* Vol. 32 No. 3 (March 1985), pp.108–113. Review of the book by Maurice Horn (see # 501) with reprints from *Head Comix* p.15 and *Motor City* 1: 15.

444. Anonymous. “But is it Art?,” *CQ Magazine* Vol. 55 No. 5 (May 1985), pp. 216–221. Feature on collecting original cartoon art suggests Crumb as well as James Thurber, Max Beerbohm, George Herriman, Ralph Steadman and Al Hirschfeld. The article reprints p.4 from *Mr. Natural* 2 and mentions that “original work by Crumb is relatively rare” and available from *Modernism in San Francisco*.

445. Anonymous. “Uncle Crumb’s Band,” *New York Press* Vol. 2 No. 24 (6/16/89), p.3. Brief mention of the *Zap* show and party at Psychedelic Solution, with photos of Crumb and Robert Williams on pp. 1 & 3.

446. Anonymous. “Robert Crumb Exhibition to be Featured at Angou-leme,” *Comics Buyers Guide* No. 934 (Oct. 11, 1991), p.68. Article giving details about the show held in Jan. 1992, with a large photo of Crumb, all three pages of “R.Crumb Presents R.Crumb” (from *Zap* 7), and a drawing of a vulture-woman walking down a street.

Arlington, Gary — see # 506.

447. Armstrong, David. *A Trumpet to Arms — Alternative Media in America*. Los Angeles: J.P. Tarcher, 1981. This history of the underground and alternative press discusses Crumb and comix on pp.84–85, 89 & 257, with a photo of RC by Dave Patrick on p.86, and the covers of *Zap* 0 and *Mendocino Grapevine* on pp.87 & 200.

448. Ashton, Dore and Art Spiegelman. “The Debate over Popular and Museum Culture — Dore Ashton and Art Spiegelman Visit ‘High and Low’ at the MoMA,” *Art International* No. 14 (Spring/Summer 1991), pp.60–64. The exhibit is analyzed, with a discussion of Crumb on pp.63–64 and a color reprint of “More Fine Art” (*Weirdo* 7).

449. Backwords, Ace. "What if underground comix went overground?" *Weirdo* 23: 2. RC and AKC appear as Crumbwood and Bunchie in this strip which was reprinted in the book *Twisted Image* (Port Townsend, Wa: Loompanics, 1990. See also # 405, 406 & 454.

450. Kominsky-Crumb, Aline. "Confessions of a Sex-crazed Housewife," *Comics Journal* 139 (Dec. 1990), pp.50–73. In an interview by Peter Bagge, Aline discusses her life and artwork with frequent mention of Crumb. Reprints of his art are on pp.61, 67 & 71. Drawings of him by Aline are on pp.57, 61 & 65.

451. Bagge, Peter. *The Rocket* No. 137 (March 1991). Cover drawing titled "R.Crumb...Still Truckin' After all these Years!" (see # 470).

452. Bagge, Peter. "Bagging Crumb," *Reflex* No. 30 (Dec. 1992), pp.46–49, 81. Interview with an intro by editor Lou Stathis on p.47. The following reprints appear in color:  
 46: back cover of *Insect Fear* 1.  
 47: photo from the back cover of # 271.  
 48: covers of *Uneeda Comix* and *San Francisco Comic Book* 3. 49: cover of *Promethean Enterprises* 3 and an unpublished cover for *Complete Crumb Comics* Vol. 3 (see # 288).  
 Also: p.5: drawing of Father Time grabbing Aline (re. from the invitation to her 40th birthday party).

453. Barrier, Mike. "On Comix," *The Comics Journal* 103 (Nov. 1985), pp.93–99. This critique of Crumb and comix in general is reprinted from an issue of *Graphic Story Magazine/ Fantasy Illustrated* from "the late 60's," with reprints from *Head Comix*, *Big Ass* 1, *EVO* 10/18/68, *Tales from the Ozone* 1, and *Fritz the Cat*.

454. Beauchamp, Monte (editor). "Comments on Crumb," *Blab!* No. 3 (Fall 1988), pp.74–128. Testimony by dozens of artists on the influence Crumb and his work had on them, with reprints on pp.74, 75, 94, 104 & 125 from *Sk* 74–78: 175, *Arcade* 6, *Zap* 0 & 3, *Snoid Comics*, *Home Grown*, *People's Comics*, *American Splendor* 8, and *Tele Times* 21. The tributes are from the following:  
 76: Jaxon  
 80: Kim Deitch  
 85: John Thompson  
 89: Foolbert Sturgeon  
 91: Joel Beck  
 92: Trina Robbins  
 94: Harvey Pekar  
 95: Ace Backwords  
 96: Savage Pencil  
 98: Tom Veitch  
 99: Spain Rodriguez  
 100: Josh Friedman  
 101: Gilbert Hernandez  
 102: George Hansen  
 104: Don Donahue  
 105: Bob Burden  
 107: Justin Green  
 107: Daniel Clowes  
 108: Leslie Cabarga  
 109: Chester Brown  
 110: Richard Sala  
 112: Rev. Ivan Stang  
 116: Ralph Steadman  
 117: Jay Lynch  
 119: Alan Moore  
 125: B.N. Duncan  
 126: Drew Friedman  
 127: Charles Schneider

455. Benton, Mike. *The Comic Book in America — An Illustrated History*. Dallas: Taylor Pub. Co., 1989. Crumb and comix are discussed on pp.71–72, 183–185, reprinting the covers of *Zap* 1 & 0, and *Weirdo* 14.

456. Bisceglia, Jacques and Sylvie Brod. *Underground USA*. Troesnes, France: Corps 9 Editions, 1986. Hardbound, 140 pp., French text. A heavily illustrated history of comix with Crumb covered on pp.88–93,

and reprints from Zap 0 & 1, Yellow Dog 13/14, XYZ Comics, Motor City 2, Snatch 2, Weirdo 13, Zap 7 (mini), Dirty Laundry 2, Home Crown, Big Ass 2, Zam, Jiz, Fritz the Cat, Hytone, four record covers, and several Topps and Yazoo trading cards. Two drawings worth noting are — the cover of Crumb Brothers Almanac #28 (Nov. 1, 1959) on p.14 and “Sous L'attaque des Medias” — Crumb facing photographers and reporters at a French comic convention (first pub. in Liberation Jan. 28, 1986).

457. Blackbeard, Bill & Malcolm Whyte. *Great Comic Cats*. San Francisco: Troubador Press, 1981. A section on Fritz the Cat is included on pp. 140–143, with reprints from Sk 67–74: 325, Promethean Enterprises 3, and *Fritz the Cat* (Ballantine, 1969).
458. Boucher, Charles (editor). “The R.Crumb Checklist II.” A special issue of CounterMedia (Winter 1991–92), 40pp. pub. in Portland, Or. A comprehensive listing of Crumb’s work up to Jan. 1992, adding material overlooked by Fiene and clarifying others. Of special interest is a listing on pp.37–39 of greeting cards that Crumb drew for American Greetings Corp.

Bloodstone, Maggie — see # 38 & 59.

459. Buhle, Paul. *Popular Culture in America*. Minneapolis: University of Minnesota Press, 1987. A collection of essays from Cultural Correspondence magazine includes Crumb’s letter “Crazy Music” from issue 12/14 (see # 401) and “As the Artist Sees it: Interviews with Comic Artists” on pp.132–135 — an edited version of the Crumb and Bill Griffith interviews in issue 5 (Summer/Fall 1977).
460. Burns, Charles. “The comics that yank your plug out!,” *Blab!* 2 (Summer 1987), p.65. Parody of the Zap 0 cover.
461. Burns, Charles. *Monkey’s Retreat* mail order catalog Vol. 2 No. 2 (Summer 1988). Cover drawing of various underground characters includes Mr. Natural.

Cabarga, Leslie — see # 454.

462. Carlin, John and Kim Thompson. “Nothing is Sacred: From EC to Underground Comix,” *The Comic Art Show* — Whitney Museum of American Art catalog, pp.42–49. This chapter mentions Crumb and includes reprints from Arcade 3, Zap 1, Sk 74–78: 141, 37 & 135, and Mr. Natural 1.
463. Carlson, Peter. “R. Crumb,” *People Magazine* Vol. 23 No. 25 (June 24, 1985), pp.75, 77–78, 81–82. Article covers Crumb’s career and recent projects with two photos and three new drawings (see # 80).
464. Chapple, Steve. “R. Crumb’s Savage Visions,” *Mother Jones* Vol. 10 No. 9 (Nov./Dec. 1985), pp.18–23, 47. Article/interview about Crumb’s recent work with reprints from Mr. Natural 1, Weirdo 4, 10 & 13, and five “Early Jazz Greats” cards (in color). Also: a full page color photo on p.19.
465. Chrislip, Bruce. “R.Crumb Goes to College,” *City Limits Gazette* No. 10 (1984), pp.14–17. Article about Crumb’s appearance at Washington State University for a talk and slide show. A panel from Dirty Laundry Comics 1 is reprinted along with a drawing of Crumb by Chrislip.
466. Chrislip, Bruce. “R.Crumb Goes to Moscow (Idaho) on an NEA Grant,” *Paper Tales* No. 1 (Summer 1993), pp.3–12. Pub. by CLG Comics, Seattle. Comic story about Crumb’s Oct. 1983 visit (see above).

Clowes, Daniel — see # 454.

467. Coley, Byron. "Robert Williams," *Forced Exposure* No. 14 (Fall 1988), pp.58–77. Interview mentions Zap Comix and Crumb, and includes two photos on p.68: Williams, Crumb and Rick Griffen wearing birthday hats (circa 1971) and Williams, Crumb and S. Clay Wilson at the "Zog Convention" (Dec. 1971).

467a. Crumb, Jesse. "Introduction," *The Complete Crumb Vol. 10*, pp.vii–viii. JC discusses the political climate of the early Seventies and the disintegration of the counter culture. He theorizes that this volume's cover story "Frosty the Snowman," with its revolutionary theme, may have been responsible for the IRS harassing his father at the time.

468. Dahl, Bill. "Yazoo Records," *Goldmine* Aug. 21, 1992, p.18. A history of the record label mentions Crumb and reprints three of the covers he drew: "Cheap Suit Serenaders Vol. 2," "King of the Delta Blues" and "Memphis Jug Band."

Deitch, Kim — see # 454.

469. Delicado, Joe. "Son of Crumb," *High Times* No. 150 (Feb. 1988), pp.66–68. Article about Crumb's son Jesse with several examples of his artwork.

DeLio, Michelle — see # 9.

Donahue, Don — see # 454.

470. Dougan, Michael. "A Conversation with Robert Crumb," *The Rocket* No. 137 (March 1991), pp.20–21. Interview conducted by phone on the occasion of the "Misfit Lit" exhibition in Seattle, with a panel reprinted from *Weirdo* 14.

471. Duncan, B. N. "Interview with R.Crumb," *Twisted Image* No. 6 (Jan. 1984), pp.28–30. Excerpts from an interview with RC and AKC in *Tele Times* No. 21 (July 1980). Also: a review of *Weirdo* by Duncan on p.31, illustrated by several covers.

472. Duncan, B. N. "R.Crumb's Best Pieces: A Review," *Ever Onward* (1985), pp.38–48. An analysis of stories from *Arcade* 6, *Big Ass* 1 & 2, *Despair*, *Mr. Natural* 1, *XYZ Comics*, and *Zap* 1 & 10.

473. Dutfoy, Serge with Dominique Farren and Michael Sadler. *Rocktoons*. New York: Harmony Books, 1986. A history of rock and roll in comic form with a section on the San Francisco scene of the late 60's — "Rock Trip Comix" on pp.68–69. Drawn in Crumb-style, Dutfoy includes Mr. Sketchum, Mr. Natural, Flakey Foont, and Fritz.

474. Fiene, Donald M. R. *Crumb Checklist of Work and Criticism*. Cambridge, Ma: Boatner Norton Press, 1981. 172pp., wrappers, hardbound with dj, and a deluxe edition in an archival storage box. An essential reference work covering Crumb's career to Dec. 1980, cross referenced with a set of indexes, a gallery of characters, and chronology. Many obscure drawings are reprinted:  
Cover: photo of RC surrounded by dozens of self portraits. i: drawing of a jukebox from the cover of *Mindfucke* # 5. iii: a naked man thinking "The endless nothing" from *Mind fucke* 5, inside back cover. iv: bedroom scene with sunrise from *Mindfucke* 5, inside front cover. vi: panel from *Zap* 1: 16. xiv: "Mr. Natural the Zen Master" from *Yarrowstalks* 8: 4. xvi: frog and woman with a mustard jar.

xviii: man with a wave popping out of his head from Yarrow-stalks 8: 11.  
1: cover of *Nope* # 7.  
9–13: “Edgar and Maryjane Crump” from *East Village Other* 2/23 (10/15/67): 7.  
18: a big bird-woman from *Dreams* # 1: 7.  
21: unused cover for *Zap* 3 re. from *All Stars* 2: 8.  
24: “Everyday Funnies” from back cover of *Helicon* (Spring 1969).  
30: burnt-out character from the cover of *EVO* 5/10 (2/11/ 70).  
32: businessman next to a car from *Gooseberry* 2: 34.  
39: cover of *The Mendocino Grapevine* 16.  
43: cover of *Nope* 6.  
51: cover of *Coyote Growls* 3 (Tricks Comics).  
59: man wearing glasses with lightning bolts from Yarrow-stalks 8: 15.  
63: unused *Zap* cover — a robot strutting down the street. 69: page of sketches from *Print Project Amerika* 1: 24–26. Color insert between 76 & 77:  
— cover of *Helicon* (Spring 1969).  
— “Let’s Get Outa Here” from *Print Project Amerika* 1: 24–26. 82: cover of *Morse’s Funnies*.  
86: *Science Fiction Comics* poster (1970).  
89: flyer for R.Crumb and His Deluxe String Orchestra — RC and fellow musicians popping out of a magician’s hat. 93: cover of *Tele Times* 2/21 (July 1980).  
94: nurses injecting patients from the cover of *Zany Typhoons* by Doug Blazek.  
120: three people with guns among ruins from *Organ* # 4: 19. 121: layers of elevated highways from *Mindfucke* 5, back cover.  
129–141: illustrations of over 100 Crumb characters.  
147: Mr. Natural and Flakey Foont from *2-Bit Comics* # 1.  
166: girl skating on a country road from *Winds of Change* 1/3 (Oct, 1979): 6–7.  
167: unused cover for *Zap* 1 re. from *All Stars* 2: 13.

475. Fiene, Donald M. “From Off the Streets of Cleveland: The Life and Work of Harvey Pekar,” *The Comics Journal* 97 (April 1985), pp.65–84. A biography and lengthy analysis of Pekar and his *American Splendor* Comics, with frequent mention of Crumb’s involvement. Several panels are re-printed along with a photo of RC on p.68.

476. Fiore, Robert. “Funnybook Roulette,” *The Comics Journal* 121 (Apr. 1988), pp.45–47. In this analysis of Crumb and his attitude towards American society and modern music, Fiore touched off a debate that continued in later issues (see below). Several panels are reprinted from *Arcade* 2 and *Weirdo* 5, 13, 14, & 18.

477. Fiore, Robert. “Blood and Thunder” (letters section), *The Comics Journal* 123 (July 1988), pp.29–30. Reply to a letter from Crumb printed on p.29.

478. Fiore, Robert. “Blood and Thunder,” *C.J.* 125 (Oct. 1988), pp.37–40. Reply to Crumb’s letter on pp.35–37 continues the debate on the merits of contemporary music, with panels reprinted from *Weirdo* 14.

479. Friedman, Drew. “Sketchbook,” *C.J.* 119 (Jan. 1988), pp.101–110. Excerpts from Friedman’s sketchbook includes a profile drawing of Crumb on p.106.

Friedman, Drew — see # 454.

Friedman, Josh — see # 454.

480. Gehr, Richard. "Zap!: Comics that are Hipper than Batman," *New York Newsday* Vol. 49 No. 281 (6/13/89), Part II, pp.1, 3, 19. Article about the Zap show and film *Comic Book Confidential*, with a large color photo of Crumb sitting in the back room of Psychedelic Solution Gallery, and a panel from *Weirdo* 25: 35.

481. Gifford, Denis. *The International Book of Comics*. New York: Crescent Books, 1984. Crumb is mentioned in the section "Underground Comics: Keep on Truckin'" on pp.248–249, with the cover of *Mr. Natural* 1 reprinted.

482. Golden, Eve. "Portfolio: Tom Godici," *Art Direction* Sept. 1991, pp.66–69. A profile of the art director responsible for the MTV ad campaign that included a Crumb drawing (see # 91), explaining how the drawing was obtained and reprinting it on p.69.

483. Goldstein, Al. "Creme de la Crumb" — Part 1, *Screw* # 1024 (Oct. 17, 1988), pp.4–8. Part 2: *Screw* # 1025 (10/24/88), pp.9–12. Part 3: *Screw* # 1027 (11/7/88), pp.9–12. Interview with several reprints and two previously unpublished sketch book pages (see # 95–97).

484. Goldstein, Al. "Robert Crumb Interview," *Northwest Extra!* # 14 (Summer 1990), pp.13–14. An edited version of the above interview.

485. Goldstein, Richard. "Iconicide" (Media column), *The Village Voice* Mar. 1, 1994, p.6. Comments on Crumb's cover for *New Yorker* magazine with an illustration of *Mr. Natural* as Eustace Tilley by Bob Eckstein.

486. Goulart, Ron. *The Great Comic Book Artists* — Vol. 2. New York: St. Martin's Press, 1986. A profile of Crumb is on p.24 with the cover of *Snarf* 6 re. on p.25.

487. Goulart, Ron (editor). *The Encyclopedia of American Comics*. New York: Facts on File, 1990. Entries for Crumb on p.87 and Harvey Pekar on pp.287–288, which mentions RC. Both are written by Dennis Wepman.

Green, Justin — see # 454.

488. Groome, Carl. "When Worlds Collide," *Creem* Vol.2 No.10 (Oct. 1993), p.74. Preview of the Crumb and H.R. Giger exhibits at Alexander Gallery reprints the "Stag" cover from *Sk 67–74*: 18.

489. Groth, Gary. "Harvey Pekar — Stories About Honesty, Money, and Misogyny," *Comics Journal* 97 (April 1985), pp.44–64. A lengthy interview with Pekar includes an account of how he and Crumb work together and how they first met in the early 60's (see # 33).

490. Groth, Gary. "The Shape of Art," *Comics Journal* 113 (Dec. 1986), pp.58–65. Transcription of a panel discussion with Crumb and Gil Kane at Dallas Con 1986, hosted by Groth, with a new self portrait on the cover and some reprints (see # 36).

491. Groth, Gary. "The Straight Dope from R.Crumb," *Comics Journal* 121 (April 1988), pp.49–65, 67–81, 84–95, 98–105, 108–115, 117–120. An extensive interview conducted in three sessions with many reprints and some previously unpublished drawings (see # 38), as well as four photos on p.65. The text is divided by the following headings:  
50: Family  
54: Early Years  
78: Keep on Truckin'  
80: The IRS

- 58: Cleveland and Europe
- 60: New York
- 62: Kurtzman and Playboy
- 67: Crumb Bugs Out
- 72: Zap-Undergrounds are Born
- 76: Bumming Around

- 84: The Lost Decade
- 88: Crumb on the Sixties
- 92: Crumb on Politics
- 99: Crumb on Culture
- 103: Crumb on Comics
- 111: Crumb on Crumb

Also: "Crumb Chronology" — a timeline based on information in Fiene's Checklist.

492. Groth, Gary and Robert Fiore (editors). *The New Comics*. New York: Berkley Books, 1988. A collection of interviews from the *Comics Journal* reprints part of the above on pp.39–53, with the cover of the *East Village Other* 3/47 (10/25/68) on p.40.

493. Grushkin, Paul D. *The Art of Rock — Posters from Presley to Punk*. New York: Abbeville Press, 1987. A massive collection of poster images includes color illustrations of Crumb's Avalon Ballroom poster for *It's a Beautiful Day & Country Weather* on p.110 (plate 2.27) and the *Bedrock One* handbill on p.177 (plate 2.153), as well as a brief text reference on p.256.

494. Gunton, Sharon R. (editor). *Contemporary Literary Criticism — Vol.17*. Detroit: Gale Research Co., 1981, pp.82–86. An entry for Crumb comprised of nine edited reviews and articles about him from a variety of sources (Chicago Tribune, New York Times, *Journal of Popular Culture*, etc.) dated 1969–1975.

495. Hackett, George. "R.Crumb Keeps on Drawing," *Newsweek* Vol. 102 No. 4 (July 25, 1983), p.9. Article summarizes Crumb's career with a photo of him at his drawing table and a panel from "Keep on Truckin."

Hansen, George — see # 454.

496. Hanson, Dian (editor). "R.Crumb's Peculiar Passions," *Leg Show* Vol. 6 No. 10 (Feb. 1989), pp.8–13. A selection of photos of women from his collection, with a letter describing his preferences, cover of *Best Buy Comics* (second version) on p.9, and a photo of him with the editor on p.8. Note: the photo on the top of p.12 is from the same group as those at *Weirdo* 3: 20–23.

497. Heller, Steven. "The Underground Revisited," *Print* Vol. 39 No. 2 (Mar.–Apr. 1985), pp.35–43, 110. Article about the underground tabloids of the 60's and 70's mentions Crumb and reprints the cover of *East Village Other* 5/10 (2/11/70) on p.37, and the covers of *Gothic Blimp* 1 & 3 and *Yarrowstalks* 3 on p.40.

498. Henderson, Sam. "R.Crumb Comes to SVA," *Tuna Casserole* No. 1 (1988), p.15. A comic strip about a guest lecture RC made at the School of Visual Arts in New York.

499. Hendra, Tony. *Going Too Far*. New York: Dolphin/Doubleday, 1987. A history of American postwar humor includes an analysis of Crumb's work on pp.257–265 (and briefly on p.164), with reprints of "Let's Eat!" from *Zap* 3: 24, panels from *Motor City* 2: 27, cover of *Zap* 1, and two pages from "Meatball" (*Zap* 0).

Hernandez, Gilbert — see # 454.

500. Hinckle, Warren. "Zap Turns 20," *San Francisco Examiner Image Magazine* April 17, 1988, pp.2–6, 8. An article that was to have been about the *Zap Comix* 20th Anniversary party at the San Francisco Art Commission Gallery on March 11, 1988, became instead a memorial tribute to artist Dori Seda. Color photos of the party by Kim Komenich include shots of Crumb with a fan and cutting a cake on pp.2–4, with the cover of *Zap* 1 reprinted in color on p.3 and an enlarged drawing of Mr. Natural on pp.4–5.

501. Horn, Maurice. *Sex in the Comics*. New York: Chelsea House, 1985. Crumb is discussed on pp.88–92 & 155 with reprints on pp.7, 53, 80, 89–91, & 177 from *Zap* 1, *Head Comix*, and *Motor City Comics* 1.

502. Hughes, Bill. "Music Review: The Rural Sophisticates," *Winds of Change* Vol. III No. 9 (Sep. 1982), p.7. Article about the group Crumb played with from time to time, with a photo of the band by Phyllis Beales.

Jaxon — see # 454.

503. Juanis, Jimbo. "The Alert has Been Struck! Underground Comix are Here to Stay," *Relix* Vol. 15 No. 2 (April 1988), pp.32–33. Article mentions Crumb and notes he "is currently writing the screenplay for a motion picture to be titled 'My Troubles With Women,'" with a drawing of Mr. Natural and Flakey Foont from the Last Gasp t-shirt (see # 366) and the cover of *Hup* 1.

504. Katz, Vincent. "R.Crumb at Alexander," *Art in America* Vol. 82 No. 4 (April 1994), pp.129–130. Positive review of the exhibit with a sketchbook page from the catalog re-printed on p.129.

505. Kelly, John F. "Crumb and Giger Hung in New York," *Comics Journal* 164 (Dec 1993), p.21. Review of the Alexander exhibits reprints the cover of *Weirdo* 1 and *Hup* 4: 18.

506. Kennedy, Jay. *The Official Underground and Newave Comix Price Guide*. Cambridge, Ma: Boatner Norton Press, 1982. A comprehensive listing with artists, printing history, and values given for each publication. The following introductory essays mention Crumb:  
 11–15: "Introduction — Comix, Not Comics" by Kennedy.  
 16–18: "The First Amendment was Easier Then" by Jay Lynch. 21–24: "The Formation of Kitchen Sink & Krupp Comics" by Denis Kitchen.  
 25–26: "Rat Roots" by Joe Schenkman.  
 27: "A Profile" by S.Clay Wilson.  
 31–32: "A View from the Apex" by Don Donahue.  
 33–34: "The Art Form that Wouldn't Die" by Ron Turner.  
 35: "A Recollection" by Gary Arlington.  
 The following Crumb covers are reproduced (pp.161–175 are in color) — 58: *American Splendor* 4, 60: *The Apex Treasury*, 61: *Arcade* 2, 94: *Despair*, 95: *Dirty Laundry* 2, 100: *El Perfecto*, 129: *King Bee*, 144: *Motor City* 2 & *Mr. Natural* 2, 156: *The People's Comics*, 159: *Big Ass* 1, 161: *Zap* 1, 162: *Motor City* 1, *Funny Aminals*, *Head Comix*, *Fritz the Cat*, 163: *Arcade* 3, 164: *Bijou Funnies* 4 & 6, 175: *Gothic Blimp* 1–3, 180: *Promethean Enterprises* 3, 198: *Snatch* 2, 226: *Hytone*, and 228: *Zap* 7 (mini). Also: a photo on p.10 of the People's Comix Gallery store front with large painted plywood cut-outs by Crumb, and a photo of him by Clay Geerde on p.235.

Kitchen, Denis — see # 506.

507. Kominsky-Crumb, Aline — Most of her stories are auto-biographical, and Crumb appears in many of them, including:  
 "The Evolution of Hotsy Bloato" — *After Shock* (1981)  
 "Bunch 'n' Bob Take Separate Vacations" — *Power Pak* 2 (1981)  
 "Of What Use is a Bunch?" " " "  
 "Up in the Air" " " "  
 "Mr. Bunch Takes a Sabbatical" — *Weirdo* 2 (1981)  
 "Punch-a-Bunch the Fighting Clown" — *Weirdo* 5 (1982)  
 "The Origins of the Bunch" — *Weirdo* 10 (1984)  
 "Jazzer Bunch" — *Weirdo* 13 (1985)

"Deep Thoughts from My Mother" — Weirdo 18 (1986)

"The Schlep Set" — " " "

"Sex-Crazed Housewife" — Weirdo 19 (1987)

"Dress Code" — Wimmen's Comix 11 (1987)

"Sex Crazed Housewife or My Troubles with Men" — Weirdo 21 (1987)

"Le Bunche de Paree Turns 40" — Weirdo 24 (1989)

"Merci Areevwahr Ameriker" — Weirdo 27 (1990)

Also: a color portrait of Crumb by AKC appears on the back cover of every volume of The Complete Crumb series.

508. Kominski-Crumb, Aline. *Love That Bunch*. Seattle: Fantagraphics, 1990. A collection that includes most of the above stories, a drawing of Crumb on the cover, and a photo of Aline and Robert on the back cover dated 1976.

509. Kominski-Crumb, Aline. "Introduction," *The Complete Crumb Comics Vol. 8*, p.vii. Aline writes about how she and Crumb first met, with several photos from the "early to mid 70's" on p.vi.

510. Kurtzman, Harvey and Michael Barrier. *From Aargh! to Zap!* Harvey Kurtzman's Visual History of the Comics. New York: Prentice Hall Press, 1991. Crumb is discussed on pp.57-58, 62, 65, 90-91 & 94, with reprints on pp.61-65, 84 & 90 from *Zap* 0, 1 & 2, *East Village Other* 4/44 (9/30/69), *Motor City* 1, *El Perfecto*, *Head Comix*, *Mr. Natural* 1, *Black and White Comics*, *American Splendor* 2 & 5, and *Arcade* 3. Also: small drawings of *Mr. Natural* appear on both covers.

511. Locher, Frances C. (editor). *Contemporary Authors* — Vol. 106. Detroit: Gale Research Co., 1982. A profile of Crumb by Lillian S. Sims appears on pp.129-130.

Lynch, Jay — see # 454 & 506.

512. Macrone, Michael. "Two Generations of Weirdos — An Interview with R.Crumb and Peter Bagge," *Comics Journal* 106 (Mar. 1986), pp.50-71, 95. An extensive interview conducted separately with Crumb and Bagge in August 1985, and then combined. The many reprints include the covers of *Weirdo* 1, 8, 10, 11, 15 and *Arcade* 2.

513. Mavrides, Paul. "Comic Book Confidential" — poster for the film by Ron Mann includes his copy of a Crumb drawing from *Sk 74-78*: 78.

514. McFadden, Robert D. "Eustace Tilley's on Vacation, And, My, What a Stand-In," *New York Times* Feb. 15, 1994, p. B3. Article onabout Crumb's *New Yorker* cover quotes editor Tina Brown and reprints the magazine's first cover along with Crumb's.

515. McKenna, Kristine. "R.Crumb Still Can Zap It," *Los Angeles Times* June 25, 1989, Calendar section pp.8, 89, 92. Article written after McKenna's visit with Crumb in Winters. A panel from "Keep on Truckin" and the 1983 self portrait from # 34: 49 are reprinted, as well as a photo from 1982.

516. Mietkiewicz, Henry. "Cartoonist Crumb Trucks on into the Icon Zone," *Toronto Star* July 18, 1992, p.G2. Article coinciding with Robert and Aline's appearance at The Beguiling comic shop, reprinting two panels from "Keep on Truckin."

517. Miles, Milo. "The Life and High Times of R.Crumb, Cartoonist," *The Boston Sunday Globe*, July 21, 1991, p.72. Article summarizes Crumb's career based on information from The Complete Crumb series, reprinting the drawing of Mr. Natural from the cover of *Gothic Blimp* # 8.

518. Monaco, Steve. "A Worthwhile (But Weird) Grab-Bag," *Comics Journal* 106 (Mar. 1986), pp. 29–33. A review of *Weirdo* 1–15 and Peter Bagge's *Neat Stuff* 1–3 with reprints from both.

Moore, Alan — # 454.

519. Moyle, Marilyn. "Arts Focus: The Crumbs of Winters," *Arts Up Vol.6 No.3* (Mar. 1987), pp.2–3, 11. Article about the Crumb Family with reprints from *Hup* 1: 28 and # 34: 49.

520. O'Sullivan, Judith. *The Great American Comic Strip — One Hundred Years of Cartoon Art*. Boston: Little, Brown and Co., 1990. Crumb is mentioned throughout and discussed at length in Chapter 8: "Notes from the Underground" on pp.103–114. Illustrations include a previously unpublished self portrait dated 1987 on p.103, and reprints from *Fritz the Cat*, *East Village Other* 3/11 (2/16/68), *Weirdo* 23: 5 and *Snoid Comics*: 2. Also: a color plate between pp.148–149 reprints a *Keep on Truckin* poster with a red background pub. by Personality Posters.

521. Pahls, Marty. "Right up to the Edge," *The Complete Crumb Comics Vol. 1*, pp.vii–xii. In this introduction, Pahls gives a detailed account of Crumb's early years: life at home and school, being influenced by Carl Barks, Walt Kelly, Mad and Jules Feiffer, and his method of working with brother Charles. Several quotes and two drawings from letters are included, and two photos — a Crumb Family portrait on p.vii and a shot of RC on a crowded sidewalk on p.ix (the basis for the cover of Vol. 2).

522. Pahls, Marty. "The Best Location in the Nation," *The Complete Crumb Comics Vol. 2*, pp.vii–xiii. The years 1962 and '63 are covered: after high school Crumb moves to Cleveland to live with Pahls, where he soon gets a job with American Greetings doing tedious color separations. He sticks with it, all the while drawing in his private notebooks, working on various comics including the epic "Big Yum Yum Book." Several small drawings from letters to Pahls are printed here, as well as a photo of RC with an unidentified woman on p.vii.

523. Pahls, Marty. "The First Girl That Came Along," *The Complete Crumb Comics Vol. 3*, pp.vii–xii. Crumb meets Dana in 1964 and after spending a few months in N.Y. and Atlantic City, he returns to Cleveland and marries her. They spend the rest of the year and early '65 traveling through Europe, Crumb doing work by mail for American Greetings and Harvey Kurtzman to help finance the trip. They return to the U.S. and Crumb works on a variety of projects for Kurtzman, Woody Gelman, and Topps in New York. Photo of RC and Pahls on p.vii and five sketchbook drawings(see # 135).

524. Peck, Abe. *Uncovering the Sixties — The Life and Times of the Underground Press*. New York: Pantheon, 1985. Crumb is mentioned in a discussion of underground comix on pp. 154–155 and is quoted on the subject of: *Mad Comics* (p.11), the negative side of the Haight-Ashbury scene (p.51), having his art readily accepted by the u.g. press (p.154), and his impressions of the sixties (p.304). The cover collage of sixties icons includes a drawing of Mr. Natural.

Pekar, Harvey — see # 454 & 489.

525. Ray, Martha. "The Face that Launched a Play," *Denton Record-Chronicle* June 15, 1990, pp.1D, 6D. Article about the 1990 production of "R.Crumb Comix" at the Hip Pocket Theater in Fort Worth, focusing on actor Gerald Blow who played the lead.

Rifas, Leonard — see # 506.

Robbins, Trina — see # 454.

Rodriguez, Spain — see # 454.

526. Ruhlmann, William. "Zap Comix — You Can Keep Doing Crazy Stuff," *Relix* Vol. 16 No. 5 (Oct. 1989), pp.14-16. Article about the Zap 12 exhibit, with a photo of Crumb and a panel from "Keep on Truckin."

527. Sabin, Roger. *Adult Comics — An Introduction*. London/New York: Routledge, 1993. Scholarly reference work from a British perspective. American undergrounds and Crumb are discussed throughout the book, with the covers of Zap 1, Despair, Mr. Natural 2 and Fritz the Cat reprinted on p.38, nine panels from "Uncle Bob's Mid-Life Crisis" (*Weirdo* 7) on p.84, and an ad for the film "Fritz the Cat" on p.212.

Sala, Richard — see # 454.

Savage Pencil — see # 454.

Schenkman, Joe — see # 506.

528. Schiffman, Bonnie. "The Way They Are," *California* Vol.8 No.12 (Dec. 1983), pp.80-89. Portfolio of personalities from the Sixties includes a full page photo of Crumb holding a copy of *Weirdo* # 1 on p.89.

Schneider, Charles — see # 454.

Spiegelman, Art — see # 448.

Stang, Rev. Ivan — see # 454.

529. Stathis, Lou. "High Art — A Zapper's Dozen," *High Times* No. 168 (Aug. 1989), pp.62-63, 74, 76. Article about the Zap 12 show in New York with several photos, including one of Crumb in front of the art for "Cave Wimp," two panels of which are reprinted here.

Stathis, Lou — see also # 452.

Steadman, Ralph — see # 454.

530. Stewart, Perry. "Crumb's Still Truckin' But With a New Handle," *Fort Worth Star-Telegram*, May 28, 1990, "Circa '90" section pp.1 & 5. Article about the "R.Crumb Comix" production (see # 438) with a photo of three of the actors and the Crumb self portrait from the program and poster.

531. Stokes, Geoffrey. "Pissing in the Punch Bowl," *Village Voice* Vol. 34 No. 25 (June 20, 1989), pp.36-38. Article about the re-union of the seven Zap artists at the Psychedelic Solution Gallery briefly mentions Crumb and reprints the "Rotten to the Core" jam from Zap 12: 38-39, with a photo of all seven on p.37.

Sturgeon, Foolbert — see # 454.

532. St. Vitus, Barry. "Robert Crumb: Famous Artist-Cult Hero-Family Man-Musician-Pornographer?!" The KALX Spring/ Summer 1987, pp.12–14 (a Berkeley radio station program guide). An interview primarily about the climate of censorship in the U.S., reprinting the cover of *Weirdo* 17 on pp.12–13.

Thompson, John — see # 454.

Thompson, Kim — see # 426.

533. Tosh, Dave. "Robert Crumb," Dallas Fantasy Festival program (1985). Brief biography with photo on p.31. Also: a bio of Diane & Johnny Simons, the producers of the "R.Crumb Comix" play, on p.41.

534. Tosh, Dave. Dinner With Crumb (1986), pp.6–28. Self-pub. mini comic about a meeting Tosh had with RC, with a bio and photo of RC on pp.30–32, and a drawing by Crumb on p.29 (see # 43).

535. Tucker, Ernest. "Venerable Crumb Keeps on Trucking," Chicago Sun-Times Nov. 22, 1991, Weekend Plus section p.3. Article about Crumb's appearance at Comic Book & Art Expo '91 on Nov.22–24, with a small photo and drawing of Mr. Natural.

536. Tucker, Brian. "Thumbs Up for R.Crumb," Interview Vol.23 No.12 (Dec. 1993), p.44. Review of the Alexander Gallery exhibit, reprinting a page from *The Yum Yum Book* in color.

Turner, Ron — see # 506.

Veitch, Tom — see # 454.

537. Varnedoe, Kirk and Adam Gopnik. *High & Low — Modern Art and Popular Culture*. New York: The Museum of Modern Art/ Harry N. Abrams, 1990. A massive catalog for the exhibition (see # 425). Crumb is discussed at length on pp.213–221, 226–227, 411, reprinting a Topps Monster Greeting Card and material from *Zap* 1 & 8, *Weirdo* 5, 7, 9 & 13, and Promethean Enterprises 4.

538. Waxman, Sharon. "The Man Whose Muse is Misery — Sex & Self Keep Underground Comic Artist Robert Crumb Company. And Famous," *The Washington Post*, May 25, 1992, Style section pp.B1, 10–11. Lengthy article based on the author's visit to the Crumb home in France, with two photos and reprints from *Mr. Natural* 2, *People's Comics*, *Hup* 3, and the self portrait from # 34: 49 with an added inscription to Waxman dated May '92. The story "A Bitchin' Bod" from *Hup* 4 is discussed and his current projects are mentioned—illustrating books about Kafka and French music slang.

539. Waxman, Sharon. "Counter-culture Cartoonist Back, Trademark Vitriol Intact," *The Miami Herald*, Aug. 16, 1992. An abridged version of the above article.

540. Weist, Jerry. *Original Comic Art Identification and Price Guide*. New York: Avon, 1992. Crumb is covered on pp.214–217 with a biography, prices for artwork, and reprints from *Zap* 0, *Motor City Comics* 1, and *EVO* 3/1 (Nov. 15, 1967).

541. Whyte, Malcolm. "The Impact of Underground Comix," *Zap to Zippy* catalog (see # 265), pp.14–27. The author, and curator of the exhibition, quotes Crumb and other artists on the definition of comix (p. 15), the effect of undergrounds on the media (p. 22), and the so-called death of comix (pp. 26–27).

Wilson, S. Clay — see # 506.

---

542. Witek, Joseph. *Comic Books as History — The Narrative Art of Jack Jackson, Art Spiegelman and Harvey Pekar*. Jackson, Ms: University Press of Mississippi, 1989. A study of the historical and auto-biographical work of the three artists, with Pekar covered on pp.121–154. Crumb's contributions to *American Splendor* are discussed along with his own work, and two pages from *American Splendor* 8 are reprinted on pp.131 & 136.

543. Young, Jeffrey S. "Notes from the Underground," *Image—The San Francisco Examiner Magazine*, Feb. 23, 1986, pp.1, 28–33. Article about comix mentions Crumb and reprints material from *Zap* 1 and *Weirdo* 11, with a photo of him holding copies of *Weirdo* 1 & 3.

544. Zolten, Jerry. "Crumb," *Laugh Track* Vol. 2 No. 3 (May 1990), pp.9–11, 14–17. Article with a new cover drawing and self portrait (see # 60). Crumb talks about bringing back Mr. Natural in *Hup*, and mentions being influenced by early film and vaudeville comedians, Lenny Bruce, Ernie Kovacs, Stan Freberg and others.























T2-EGE-855